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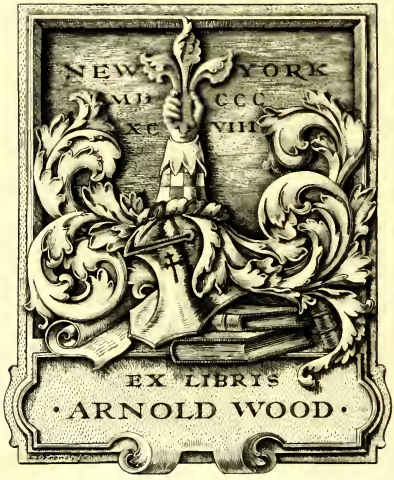
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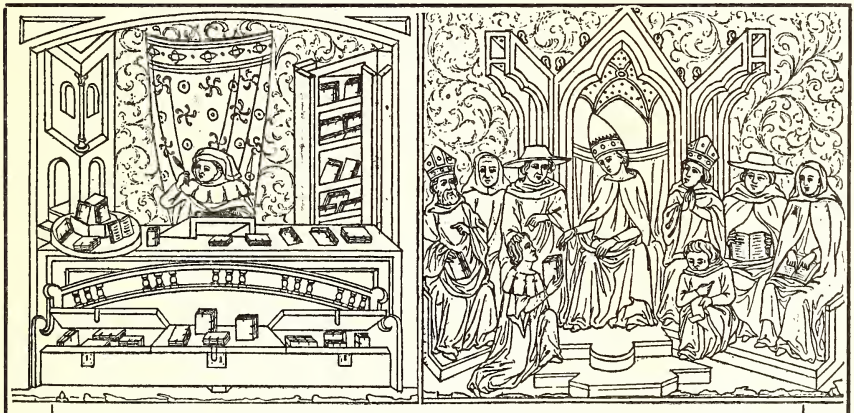
CATALOGUE
OF AN EXHIBITION OF PAINTED MANUSCRIPTS AND BOOKS

FROM THE HOURS OF THE VIRGIN

No. 35

CATALOGUE OF AN EXHIBITION OF ILLUMINATED AND PAINTED MANUSCRIPTS TOGETHER WITH A FEW EARLY PRINTED BOOKS WITH ILLUMINATIONS—ALSO SOME EXAMPLES OF PERSIAN MANUSCRIPTS—WITH PLATES IN FACSIMILE AND AN INTRODUCTORY ESSAY



THE CALLIGRAPHER AND THE PRESENTATION OF A BOOK ❧ MINIATURES FROM A MANUSCRIPT IN THE BIBLIOTHÈQUE DE CAMBRAY

NEW-YORK THE GROLIER CLUB 1892

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THE GROLIER CLUB

INTRODUCTION

THIS is the second attempt of the Grolier Club toward an exhibition of painted manuscripts. The first was made shortly after its foundation, about eight years ago, when the material available for the purpose was much less than at present.

Beautiful as some of the specimens now shown may be, the collection as a whole presents no adequate exemplification of the art of book-making previous to the invention of printing, or to the final triumph of this art over that of the calligrapher, the illuminator, and the miniaturist. Such an exhibition would be impossible in this country. None of the examples in our catalogue date further back than the commencement of the thirteenth century. It was, however, after this period that the most artistic and fascinating volumes, enriched with miniatures, were produced. The majority of those anterior to that time are more interesting from an archæological and literary point of view.

Egyptian writings upon papyrus rolls have little in common with the modern book made of separate leaves bound together. Papyrus was, however, employed to some extent in volumes made in the early centuries of the Christian era; but the majority of the manuscript books of which we have positive knowledge are written upon vellum. This proving the least perishable and the most satisfactory, papyrus ceased to be used to any great extent in Europe after the sixth century, while examples of earlier date are excessively rare.

There are preserved in some of the older libraries richly ornamented leaves and fragments of vellum books thought to date from the third century of the Christian era, and with these properly commences the history of the modern book.

The earliest existing manuscripts of importance are now in the Vatican library at Rome, in the Imperial Library at Vienna, and in the National Library at Paris. They are copies of Virgil, of Terence, and of portions of the Bible. Experts differ as to the exact time of their production: some place the execution of one of the copies of Virgil in the Vatican as early as the fourth century, others have thought it to date from the preceding century; but there seems little doubt that it was written in the latter part of the fourth or commencement of the fifth century. These volumes, like the parts of the Bible in the Vienna library, and the Roman Calendar

FROM THE XIII CENTURY BIBLE

No. 2

(also in Rome), have painted miniatures, and in common with many others are not only transcriptions but probably copies from still older originals.

The majority of the earliest manuscripts are artistically Greek, and mostly written in the Greek and Latin languages. The Byzantine Empire created a type of art of its own—a religious art, having its source in the Roman decadence, and influenced by the Greek and the semi-barbaric styles of the Orient. The earlier books, therefore, may be generally classed artistically as either Greek, Latin, or Byzantine.

It is a popular idea, owing probably to the fact that during the middle ages most of the learning was concentrated in the monasteries and religious houses, that all the manuscripts were made by the monks. This is not true. Although no doubt many were produced by them, a large proportion was the work of professional scribes, illuminators, and miniaturists. They formed, during the centuries preceding the discovery of printing from movable types, and even for one hundred years after that time, a vast army of workers, under the protection of kings, princes, and prelates, by whom they were encouraged, restricted, or granted special privileges as whim or necessity determined.

To the scribe, the illuminator, the miniaturist, and their patrons we owe not only the preservation of literature, but it is they who bridged over for us the great gulf

dividing the arts and literature of Greece and Rome from those of modern Europe, making a Renaissance possible. Eventually the art of printing from movable type annihilated these laborious benefactors, who during a century after its discovery (about the year 1440) worked on in emulation of the printer, vying with him in the production of beautiful books. He in turn employed the illuminator to add additional luster to his work. The struggle was an unequal one, and the beginning of the seventeenth century saw the complete extinction of the miniaturist and of the painter of ornaments and initial letters. The scribe perpetuated himself in a measure as engrosser of deeds, patents, wills, and the like, until at the present day he has degenerated into the "typewriter."

Printing has been styled "the art preservative of all arts," but as we turn from the fascinating pages of a manuscript to those of the printer, attractive as they may be, we see that he has converted the calligrapher into a type-founder, the miniaturist into a designer for woodcuts and copperplates, and the illuminator into an engraver. The text cunningly written upon fine vellum, the delicate gilded initials, the quaint and fanciful borders to the pages, the historiated capital letters, the richly painted artistic miniatures—all these are arts of the past which no amount of printing can restore.

Trade after the sixteenth century eclipsed art, so far as books are concerned.

Independently therefore of the paramount value of manuscripts as preservatives of all literature previous to the invention of printing, they possess a fascinating interest to art students. Unfortunately the bindings of gold, silver, and ivory, inset with rare gems, of which there are strange traditions, have almost all disappeared, victims to a cupidity which has nothing in common with either literature or art.

In order to obtain a clearer insight into the various departments of industry and art entering into the production of illuminated and painted manuscripts, they may be divided for consideration into four classes:

First. As to the vellum or parchment.
Second. The work of the calligrapher or scribe.
Third. The art of the illuminator.
Fourth. The miniaturist.

VELLUM AND PARCHMENT

ELLUM is the best of all materials used for manuscripts. Judging from examples of printing upon it in the fourteenth and fifteenth centuries, it would seem to claim superiority over paper for the modern printed book, but those employing it for this purpose know that it is now unattainable of a quality at all approaching in perfection that made either in the middle ages or during the Renaissance. The old vellum is smooth,

even, and white, and retains these qualities indefinitely. That in several of the Bibles exhibited, and made about the year 1200, is more delicate, pure, and flexible than any paper, old or new, and with any reasonable care it will probably remain the same for hundreds of years to come.

Vellum was made of the skins of animals (mostly sheep and goats), prepared with chalk to insure the removal of greasy matter, and rubbed down to an uniformly smooth surface with pumice or some similar substance. Immense quantities were produced all through the middle ages, although cotton paper was used in the ninth, and linen paper began to be made in the tenth century. The height of luxury in manuscripts was the employment of golden letters upon purple-stained vellum. The celebrated "Book of Hours" of the Emperor Charlemagne was of this character; although purple vellum was made previous to his day, and as early as the fourth or fifth century. Yellow or saffron-colored vellum was also used in manuscripts in the fifteenth century.

A remarkable characteristic of the old vellum is the tenacity with which it retains the ink and the colors, which together seem to possess the imperishable qualities peculiar to the vellum alone. Parchment is only a coarser or less finished kind of vellum. The true art of making either is lost. That now manufactured blackens on exposure to the atmosphere, developing brown spots resembling stains, so that the possessor of nineteenth-

century books printed upon vellum or parchment will transmit them to his successor with these deteriorations.

Before passing to the work of the calligrapher, manuscripts known as palimpsest should be mentioned. One great source of the destruction of the early books was the tendency to ignore or consider as worthless that which had ceased to interest, and substitute something "newer"—a custom prevailing also in our time. It was found that the writing upon vellum could be rubbed off, and other works transcribed upon the same sheets. The obliteration never completely effaced the more ancient characters, which in many instances have been deciphered. A work of Cicero was thus discovered beneath a religious homily. There is an instance of a lapse of nine hundred years between the first and the second writing upon the same leaves.

THE WRITING AND THE MATERIALS EMPLOYED BY THE CALLIGRAPHER

HE art of calligraphy forms in itself a study susceptible of extensive research. Mr. Astle, who is quoted by Dibdin in his rather rambling discourse upon old manuscripts, wrote an oft-quoted treatise upon it, published in a folio volume in 1803.

The majority of the manuscripts extant are, as before stated, written in Greek or Latin, and largely by Greeks who migrated into Italy and adjacent countries, carrying

their arts and artistic traditions with them, and transmitting them to their descendants. The earliest letters employed were round, bold capitals, known as Oncial, or Uncial. This style of writing prevailed up to the ninth century, or even later, when minuscules, or small letters, were used—at first sparingly, and soon increasingly, until only the titles and headings of subdivisions were written in capitals. Cursive writing followed, formed by the partial uniting of the letters, developing many varieties. The Italian manuscripts were written in Roman characters, similar in form to those now ordinarily employed in printing.

The Emperor Charlemagne, in the latter part of the eighth century, undertook the reformation of the scribes, creating a more intelligent interest in books and literature, and regulating the copying and reproduction of manuscripts by laws. In 789 we find the monasteries enjoined to the preservation of correct texts "in order that requests should not be made to God in bad language."

In the centuries immediately following, however, degeneration again set in, and it was not until the eleventh that what is known generally as black-letter, or the Gothic form, was introduced. Some of the most perfect and beautiful of this species of writing may be seen in the Bibles of the early part of the thirteenth century now exhibited. It does not need the eye of a printer to dis-

cern its wonderful evenness, nor the perfection of what he would call the "justification" of the pages. From an artistic point of view this writing has not been surpassed. Upon these models the early printers based the forms of their type.

The older calligraphers and copyists are mostly unknown. Occasionally signatures of some of them are found in volumes, or records have preserved from entire oblivion the names of others noted in their generation. It might not now be considered in good taste to embalm the hand of a clever artist, but about 1470 this was done with that of the scribe Dom Jacopo Fiorentino; the brethren "preserving that hand of his, which had been so excellently employed, in worthy keeping to his endless memory." Those interested in the biography of miniaturists, illuminators, and calligraphers are referred to Mr. Bradley's dictionary, in three volumes, published in London, 1887–1889. It is the first approach to any satisfactory systematic record of these artists.

Of the materials used in writing little is positively known. The instruments employed by scribes were the camel's-hair brush, or its equivalent, fine reeds or vegetable fiber, and later, especially after the twelfth century, quill pens. The absence of hair-lines in the earlier writing indicates the use of a blunter and less elastic instrument than the sharpened quill.

The black ink was probably burned ivory or bone,

ground with great care. The red, employed for headings of divisions and rubrication, was cinnabar (red sulphate of mercury). The secret of the durability of all pigments employed is undoubtedly in their purity, and in patient and thorough grinding by hand, as well as in the materials mixed with them to insure adherence to the vellum. Further particulars of the colors used in manuscripts will be given in connection with the subject of miniature painting.

INITIAL LETTERS AND ORNAMENTS

LTHOUGH calligraphy, illuminating, and miniature painting have been classed as separate arts, sometimes two of them, and occasionally the whole three, were practised by the same individual. This, however, appears to have been rarely the case in the more important manuscripts. In some of them there is evidently collaboration in the writing. The initial letters also are frequently by one hand, the borders by another, and the miniatures the work of several artists.

Up to the ninth century initial letters were comparatively small, but at no period were the books without these more or less elaborate embellishments.

The illuminators were designers who, though creating ornaments of exquisite beauty and originality, frequently allowed imagination to lead them into curious conceits.

drum nouit eq̃ulq; ad duo pūcta ꝗꝫ̃ dyo dationis dum taxat edmoñ qui simplicitate ſ̄ monis alter. in ē ꝑab; non dissoluat. Hoc uolns er iudoiob cuiq; fraſſe me ſcrens non ambigo mūdo fore qui uel inuidia ſ̄ ſupbia malint ꝺ ꝛ̄pñē unde ꝓclara quā dilcere ꝙ turbolento magoꝛ uo quam oꝑ tiſſimo fonte ꝑuar e.

Qui non abiit in conſilio impiorum. er in uia peccatorum non ſtetit. er in cathedra peſtilentie non ſedit. ſed in lege domini uoluntas eius. er in lege eius meditabit die ac nocte. et erit tanq̃m lignū qđ plātū ē ſecus decurſus aquarū. qđ fructum ſuū dabit in tempore ſuo. et folium eius non defluet. er omnia quecūq; faciet ꝓſperabunt. non ſic impii non ſic. ſed tāq̃ puluis quē proiicit uentus a facie tre. ideo non reſurgūt impii in iudicio neq; peccatores in conſilio iuſtoꝝ. quoniā nouit dñs uiam iuſtoꝝ. et iter impioꝝ peribit. ſ̄ſitū ꝓ dñō

Quare fremuerūt gētes. et populi meditati ſunt inania. aſtiterūt reges terre. et principes conuenerūt in unū ad uſq; dominū. et ad uersꝰ xp̃m eius. diſrumpamus uincula eoꝝ. et proiciamus a nobis. iugum ipoꝝ. habitator celi irridebit eos. et dominus ſubſannabit eos. tunc loquetur ad eos in ira ſua. et in furore ſuo turbabit eos. ego autem ordinatus ſum rex ab eo ſup ſyon montem ſanctum eius. predicans preceptū eius. dñs dixit ad me filius meus es tu ego hodie genui te. Poſtula a me et dabo tibi gentes hereditatem tuam. et poſſeſſionem tuam terminos terre. reges eos in uirga ferrea. tāq̃ uas figuli confringes eos. et nunc reges intelligite. erudimini qui iudicatis terram. ſeruite domino in timore. et exultate ei in tremore. apprehendite disciplinā nequando irascatur dominus. et pereatis de uia iuſta. Cum exarſerit in breui ira eius. beati omnes qui confidunt in eo. ꝑs dauid. cū fugeret a facie abſalon filii ſui

Domine quid multiplicati ſunt qui tribulant me. multi inſurgunt aduerſum me. multi dicunt anime mee. non eſt ſalus ipſi in deo eius. Tu autem domine ſuſceptor meus es. gloria mea et exaltans caput meum. uoce mea ad dominum clamaui. et exaudiuit me de monte ſancto ſuo. Ego dormiui et ſoporatus ſum. et exurrexi quia dominus ſuſcepit me. non timebo milia populi circumdantis me. exurge domine ſaluum me fac deus meus. Quoniam tu percuſſiſti omnes aduerſantes mihi ſine cauſa. dentes peccatorum contriuiſti. domini eſt ſalus. et ſuper populum tuum benedictio tua. ꝓphā nocte pro iudeis ꝑ dauid. iii.

Quoniam uocauit me et exaudiuit me deus iuſtitie mee. in tribulatione dilataſti mihi. miſerere mei et exaudi orationem meam. Filii hominum uſquequo graui corde. ut quid diligitis uanitatem et quereris mendacium. et ſcitote quoniam mirificauit dominus ſanctum ſuum. deus exaudiet me cum clamauero ad eum. irascimini et nolite peccare. que dicitis in cordibus uestris. et in cubilibus uestris compungimini. ſacrificate ſacrificium iuſtitie. et ſperate in deo. multi dicunt quis oſtendit nobis bona. ignatus eſt ſuper nos lumen uultus tui domine. dediſti letitiam in corde meo. A fructu frumenti et uini. et olei ſui multiplicati ſunt. In pace in idipſum dormiam et requieſcam. Quoniam tu domine ſingulariter in ſpe. ꝙſtituiſti me. Verba

Verba mea auribus percipe domine. intellige clamorem meum. Intende uocis orationis mee. rex meus et deus meus. Quoniam ad te orabo domine. mane exaudies uocem meam. Mane adſtabo tibi et uidebo. quoniam non deus uolens iniquitatem tu es. Neque habitabit iuxta te malignus neque permanebunt iniuſti ante oculos tuos. Odiſti omnes qui operantur iniquitatem perdes omnes qui loquuntur mendacium. Virum ſanguinum et dolosum abominabitur dominus. ego autem in multitudine miſericordie tue introibo in domum tuam adorabo ad templum ſanctum tuum in timore tuo. Domine deduc me in iuſtitia tua. propter inimicos meos dirige in conſpectu tuo uiam meam. Quoniam non eſt in ore eorum ueritas cor eorum uanum eſt. Sepulchrum patens eſt guttur eorum linguis ſuis doloſe agebant. iudica illos deus. Decidant a cogitationibus ſuis. ſecundum multitudinem impietatum eorum eice illos quoniam exacerbauerunt te domine. Et letentur omnes qui ſperant in te. in eternum exultabunt et habitabis in eis. Et gloriabuntur in te omnes qui diligunt nomen tuum. quoniam tu benedices iuſto. Domine ut ſcuto bone uoluntatis coronasti nos.

FROM THE XIII CENTURY BIBLE

No. 3

In the tenth century they began to take strange liberties with the alphabet, constructing initials of extraordinary proportions, covering in some instances a quarter or more of the page. Around them, up and down the margins, and across above and below the text, weird ramifications of the designs were spread in fantastic variety, until imagination exhausted itself in creating and the eye in following them. They embrace adaptations of every phase of form suggested by animate and inanimate nature; of the natural and the unnatural. We find the letters constructed of fishes, animals, and birds, twisted into fantastic shapes, or combined with the human figure.

Conventional styles of ornament are characteristic of the prevailing conceptions of art in the various epochs. Very beautiful letters are found in Flemish and French manuscripts of the thirteenth century, and they improved both in beauty and refinement with the progress of the Renaissance. When historiated, or containing miniatures within the designs, the effect and interest are enhanced.

The borders to the pages, introduced more extensively after the thirteenth century, are often not only wonderfully elaborate, but one hesitates which to admire most, their delicacy, or the brilliancy of the effect of the scroll-work and flowers. In exquisite taste and profusion, violets, carnations, daisies, strawberries, and green leaves, interspersed with small human figures, birds, animals,

and fantastic monstrosities, comically hideous, and heightened with burnished gold, are harmoniously combined. It has been suggested that these borders were intended originally as typical of the gay attractions of the outer world, and the hideous monsters rioting in them its dark or retributive side—a mystical warning to the owner of the Horæ or Missal.

Gold was universally and very skilfully employed in decoration. In the early Byzantine books it formed the background for writing and illuminations; the gold evidently being applied in the leaf and then burnished. Sometimes it was upon a raised ground, giving the effect of having been embossed. The art of insuring its adherence to the vellum, so that time and the handling of the leaves fail to loosen it, is now somewhat of a mystery. It seems to have been applied upon a preparation resembling chalk or white lead. The gold used in the paintings was ground extremely fine, and the powder mixed with white of eggs or some species of gum to insure its adherence to the vellum. Powdered silver was treated in the same manner. Gold was also sometimes mingled with the colors in miniature painting.

The best blue was the ultramarine, so called because made of the "blue stone" or lapis lazuli from beyond the sea. It was laboriously ground, as were the other colors, upon hard stone slabs. Indigo (a vegetable production made in India) was also used. Cobalt was another min-

eral from which blue was made, and this is the same material with which the "old blue" or nankin china was painted. The red was principally cinnabar and red lead, or a mixture of both; the yellow, the Eastern ocher; umber was employed for the browns; the white was fine white lead, and the green verdigris and terra verde, a blue-green ocher.

The beautiful gray tints used with such fine effect in draperies, and especially in the painting known as camaieu-gris, were made with the white lead mixed with the black, obtained, as already explained, by burning wood, ivory, or bone. The term "camaieu" is applied generally to all paintings in tones or tints of one color. They were executed in blue, red, and in gold shaded with a mixture of black, as well as in gray.

Volumes might be written describing the various styles of illumination prevailing in the different centuries, and their many phases, without compassing the subject. Their varieties are infinite, or, like the harmonies or discords in music, exhaustless.

The Byzantine ornamentation was in its barbaric gorgeousness more pronounced in style than that of any other school, excepting the early Greek, and is easily distinguished. The amateur will have little difficulty, after having studied the pictorial art of different periods and countries, in judging whether illuminations are Greek, Byzantine, Italian, Flemish, French, German, English, or

Spanish; or in determining to which particular school they stand related.

Artists were migratory in the middle ages. They carried their styles and methods into countries other than their own, and combined them with those there prevailing. This is as clearly demonstrated in miniature painting as in other arts.

THE MINIATURIST

THE crowning charm in the old manuscripts is, after all, in their miniatures. They have been the means of conveying to us clearer and better ideas of the arts, habits, and customs of the middle ages up to the time of, and through the best period of the Renaissance than any other agency.

The only paintings surviving from the earliest Christian centuries are mosaics (if they may be so classed), mural decorations, and a comparatively few small examples, on stone or some almost equally imperishable material, found in Roman catacombs, and now mostly gathered into the Vatican museum. After these the manuscript books are the only artistic records. In them we may see delineated the gradual supremacy of Christianity over paganism. Beginning with the Vatican Virgil (containing fifty miniatures), the Terences, and other manuscripts already mentioned, although rude in

execution, we find the paintings invested with a certain dignity, repose, and simplicity, the result of Greek tradition and inspiration. All the Italian manuscripts show this influence. In early Christian books David may be found pictured in the form of Apollo, and the representations of the Deity modeled after the types of Jupiter. In Byzantine manuscripts the figures of the Evangelists and Saints frequently have an impressive strength little short of grandeur. It was not the custom in the earlier centuries to depict the subject of Christ's death on the cross. The Christians shrank from its ignominy. That, with the image-worship which appeared in later painting, was not introduced in manuscripts until the seventh century, and only became general later on.

A partial artistic reformation began in the eleventh century, based not upon tradition, but the study of nature, aided by a return to the best Greek models. Modern realism took the place of the old symbolism, although the progress toward this emancipation, or regeneration, was slow. The real dawn of the Renaissance was not until the thirteenth century, when it appeared almost simultaneously in Flanders and Italy with the advent of the Van Eycks and Memling in the Low Countries, and of Cimabue and Giotto in Italy. The arts, however, did not make equal progress in the various countries of Europe. For a considerable period Flemish art dominated that of Germany and France. In the latter entire

freedom from the old Roman and Byzantine ideas in miniature painting was not effected until the fourteenth century. The same is true of Spain, while in England the art was comparatively little practised, and in an inferior manner. In fact, English art in manuscripts always lacks grace and finish when compared with that of the Continent.

The influence of the Van Eycks, Memling, and Giotto, and of the schools they established, represented by Van der Weyde, Hans Memling, Fra Angelico, Andrea Mantegna, Botticelli, Perugino, and others whose names are familiar to all art-lovers, extended into the sixteenth century. Many of these artists painted miniatures in books.

These small pictures are frequently classed as an inferior department of art, and held in too slight an estimation, as compared with paintings on a large scale, covering greater area. This is a mistake; for to paint miniatures well requires a skill and talent equal to that demanded for most large pictures. Possibly their comparative inaccessibility, in books, accounts for their beauties and worth being less familiar, and meeting with more tardy recognition than their importance warrants.

A complete history of pictorial art in civilized Europe must embrace that found in manuscripts. Any one desiring proof of this, as well as of the capabilities of miniature painting, is asked to inspect the Lectionary of Giulio

Clovio in the Lenox Library. On its pages will be found a wealth of conception, coloring, and artistic treatment, recalling the age of Michelangelo, Titian, and Raphael, of which Clovio was an ornament, and whose name is worthy of mention in connection with theirs.

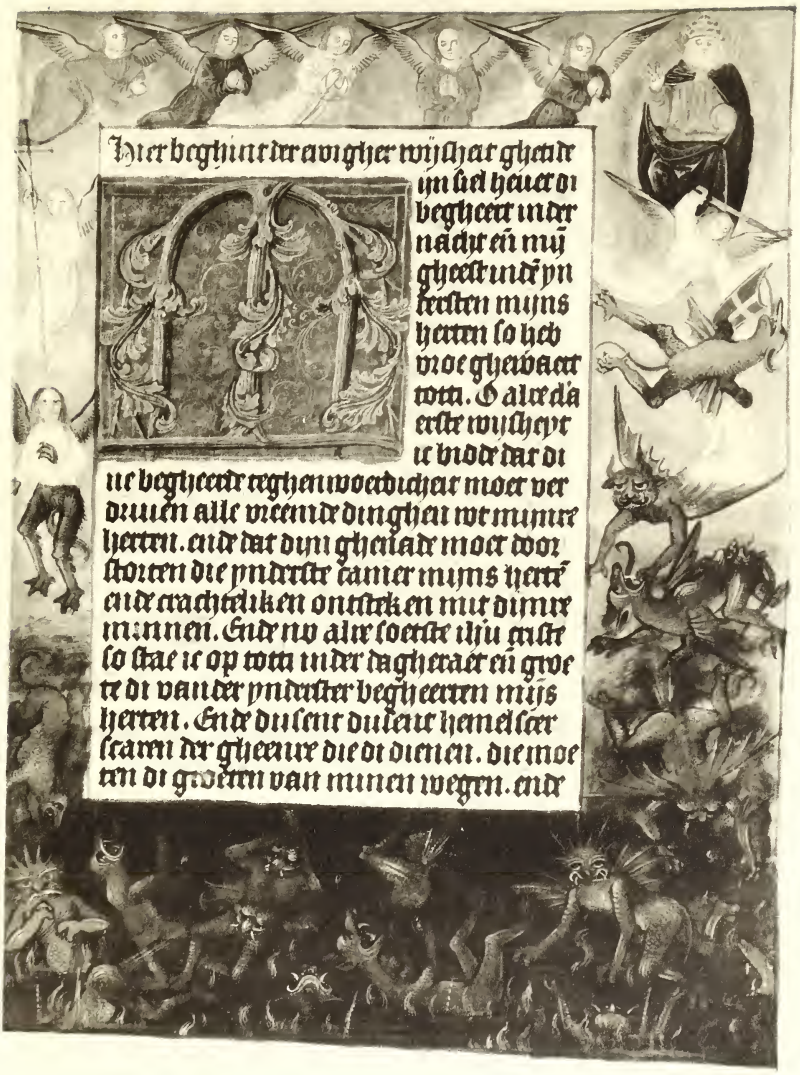
An advantage possessed by miniatures upon vellum is their superior chance of longevity. As already shown, there exist painted vellum books about fifteen hundred years old, and unless overtaken by violent destruction the illuminations and miniatures by Clovio, and those in the present exhibition, will retain their freshness and beauty long after the pictures by Raphael and Titian have crumbled away.

At the time of Louis IX. of France (in the early part of the thirteenth century) some beautiful manuscript books were made, and notably among them is the famous Psalter of St. Louis, preserved at Paris, and also the Roman de Saint-Greal, both containing miniatures remarkable for originality of treatment, brilliancy, and delicacy. At this period the decorations and paintings in the Bibles, missals, and religious books generally, are finer than those illustrating profane literature, or in the romances of chivalry, which had begun to occupy a conspicuous place among the writings of the time.

In the fourteenth century not only the religious books, but the classics, such as Ovid, Horace, Virgil, and Cicero, were rewritten with increased richness and splendor of

adornment. Words can do very little, however, toward portraying the fascinating beauties found in the manuscripts produced in Europe during the fifteenth and sixteenth centuries. Kings, nobles, and prelates had attached to their courts, and among their retainers, scribes and miniaturists, by whom they caused sumptuous volumes to be made. Charles V. of France; his father, Louis of Orleans; the Dukes of Burgundy, Philippe le Hardi, Philippe le Bon; and the Duc de Berri, are among those whose passion for books led to the creation of the remarkable collections of manuscripts of chivalry, romance, chronicles, and devotion, forming the famous Burgundian Library, once numbering several thousand volumes, many of which are still preserved in Brussels.

When notable books were completed, whether sacred or profane, their presentation was signalized by religious ceremony; mass was said in the cathedrals, and pageants attended their installation in the library. The Flemish and French courts in those times moved from place to place in Flanders and France. Brussels was the center of a flourishing school of miniaturists, as were Bruges and others of the large Flemish cities in the fifteenth century. Indeed, Paris was at this period comparatively small. It was the Emperor Charles V. of Germany who once twitted the ambitious François I. in the saying, repeated in Gand (or Ghent) to this day, "Je mettrai ton Paris dans mon gant." The Emperor was an amateur of books, and in


Hier beghint dat ander wijsheyt ghenaemt
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ic bidde dat di
ne begheerte reghen woedichaet moet ver
duuen alle metende dinghen wt mijnre
herten. ende dat dijn ghenade moet woo
nen in die pnderste camer mijns herte
ende crachtelijken ontsteken mit dinre
minnen. Ende nv alre soetste ihu crist
so slaet ic op wten inder daghetaet eñ gheve
re di vander pnderster begheerten mijs
herten. Ende dulcent dulcent hemelsce
scaren der ghecalt die di dienen. die moe
ten di groeten van minen wegen. ende

FROM THE HORÆ

No. 13

one of the intervals of his warfare with François sent him a present of fine volumes he had caused to be elaborately bound at Venice.

There is in the library of St. Mark's in that city a very fine breviary, once belonging to Cardinal Grimani, with miniatures of extraordinary beauty, many of them said to be by Hans Memling. The Cardinal purchased the manuscript of a dealer, and while the association of his name with it causes him to be remembered through centuries, a strange irony of fate leaves that of the maker of the book buried in the oblivion of uncertainty.

Another remarkable manuscript, and perhaps the most noteworthy of the fifteenth century, is the "Book of Hours" of Anne de Bretagne, wife of Louis XII. of France, the work of Touranian artists. This city was the center of a school of art of which Jean Foucquet, living from about 1415 to 1485, became the most brilliant figure. He went to Rome to study, returning to Tours where he practised his art. He and his followers during more than a century enriched manuscripts with ornaments and miniatures of the choicest description. Unfortunately most of them failed to sign their work, so that the authorship even of the superb pages in the "Hours" of Anne de Bretagne is a matter of conjecture. Although Foucquet has been credited with having painted them, they are now considered to be in part the work of an artist named Bourdichon, court painter to Louis XI., Charles VIII.,

and Louis XII. Examining this manuscript as reproduced through the modern process of chromolithography, although failing as it does to render the vivid brilliancy of the original, it would appear that the extreme limits of the art had been reached. Even Foucquet, however, as seen in his celebrated volume of Josephus, and the Livy at Paris, was destined to be excelled by Giulio Clovio, who, eclipsing all his predecessors, left no worthy successor. He was born in 1498, and lived until 1578, working in Rome and other Italian cities. He had Giulio Romano for a friend and adviser, if not as master. Both Foucquet and Clovio had many scholars and assistants who perpetuated their styles of painting.

The art of the miniaturist in manuscripts reached a high stage of perfection in Florence. Attavante, born there in 1455, and living until 1520, executed remarkable works. Both he and Geervaest David, record of whom is made by Vasari, and who studied at Rome, and lived at Bruges, in the latter part of the fifteenth and the beginning of the sixteenth century, painted books with ornaments and miniatures of great merit.

The name of another talented artist should be recorded: that of Geoffrey Tory, a Frenchman, who combined with miniature painting the occupations of designer, engraver, author, and printer. With his death, according to Bernard in 1533, may be said to virtually close the history of the written and painted book.

An account of manuscript painters and writers, however brief, would probably be considered incomplete without some allusion to Nicolas Jarry, a Parisian, born early in the seventeenth century. He was a clever calligrapher, and pleasing miniatures are sometimes found in volumes done by him. His transcription of the celebrated "Guirlande de Julie," a volume composed of verses by various admirers of the beautiful Mademoiselle de Rambouillet, and ornamented with floral ornaments by the artist Robert, has principally served to bring his name and work into repute.

Manuscripts, to be adequately appreciated and enjoyed, require careful and patient study. They appeal preëminently to the refined and cultivated taste. The choicest of them are the outcome of religious fervor, which demanded the best that artistic inspiration could furnish. In the Breviaries, Psalters, Bibles, and above all in the Horæ, or Books of Hours, are found the majority of the choicest miniatures and illuminations. The Horæ usually commence with a calendar, very frequently adorned with paintings appropriate to each month of the year, and the signs of the Zodiac. The four Evangelists follow in their appointed places; after them come events in the life of Christ, the Passion and Crucifixion; succeeded by scenes taken from the Old Testament; finally concluding with representations of the Saints and Martyrs. The pictures of the Virgin are usually executed with the

utmost skill of the artists, and kneeling before her is often placed the portrait of the person for whom the volume was made.

In a poem by Eustache Dechamps, of the time of Charles V. of France, the requirements of a fine lady as to her "Book of Hours" are quaintly rhymed:

"Heures me fault de Notre Dame,
Si comme il appartient à fame
Venne de noble paraige,
Qui sorent de soutil onvraige,
D'or et d'azur, riches et cointe,
Bien ordennees et bien pointes,
De fin drap d'or tres-bien couvertes:
Et quand elles seront ouverte
Deux fermaulx d'or qui fermeront."

(Hours of our Lady should be mine,
Fitting for a noble dame
Of lofty lineage and name;
Wrot most cunningly and quaint
In gold and richest azure paint;
Rare covering of cloth of gold
Full daintily it shall enfold;
Or open to the view, exposed
Two golden clasps to keep it closed.)

The illuminated printed books competed with and succeeded the manuscripts. Blank spaces were usually left in them at the commencement of chapters or divisions, which the illuminator filled with colored capitals more or

less ornamented. Borders were also added, and occasionally whole pages occupied by miniatures, which were also interspersed irregularly in the text. Examples of these in volumes printed by Schaeffer, Jensen, Aldus, de Spira, Hardouin, Simon Vostre, Annabat, and others are included in the present exhibition. They are upon vellum and paper.

A few Persian and Arabic manuscripts are also shown. None of them date further back than the sixteenth century. They are not common, and when richly ornamented, and containing miniatures, are exceedingly rare. There are few fine examples in this country, nor are they numerous in European libraries. They are remarkable for brilliancy of coloring, neatness, elaboration of design, and treatment, and are well worthy of study, presenting much that is characteristic and attractive in Persian art. They are written upon an extremely tough and imperishable paper, made of vegetable fiber, in characters formed with the camel's-hair pencil.

THE PATRON AND COLLECTOR OF MANUSCRIPTS

FEW words as to some of the patrons of the artists and of noted amateurs and collectors of manuscript books at the time of the Renaissance may not be out of place. The Ducs de Bourgogne have been mentioned in this connection. There are

others who should not be passed unnoticed, for without their enlightened encouragement the splendid books of the Renaissance could not have existed.

A name which has become historical, mainly owing to its association with art, literature, and books, is that of Cardinal d'Amboise. Born in 1460, he became Prime Minister to Louis XII. in 1498, and afterward received the Cardinal's hat from Julius II. A biographer calls him "the Mæcenas of France." He aided, perhaps more than any of his contemporaries, to revive and stimulate in that country the taste for the masterpieces of calligraphy and miniature. In the palatial Château-Gaillon, built for him, he assembled a superb and costly collection of manuscripts, many of which are extant and now enrich the National Library at Paris, comprising what is known as the "Amboisian Library."

Jean le Bon (John II. of France), who became king in 1350, will be a familiar name to any one who has visited the Paris National Library. He was the first of the French monarchs to bequeath books to the nation, and it is principally in this connection he is now remembered.

In the fifteenth century there existed at Budapest a famous library formed by Matthias Corvinus, King of Hungary. He employed learned agents to buy books, and scribes and miniaturists to create them. A great deal has been written about this library, the stormy

career of its owner, and its fate. Out of many volumes (stated by some authorities at 50,000) about 150 only are now identified, being mainly in public collections. Its dispersion began at Corvinus's death in 1490, and in 1526 the Turks destroyed the remainder with the thoroughness characteristic of their exploits in this line. As vellum books were not found adapted for building fires and lighting pipes, they used the printed paper volumes for this purpose, and simply cut out the miniatures from the former, attracted, like children, by their brilliant colors.

In no city in Europe did the arts meet with more enthusiastic encouragement and support than in Florence during the fifteenth and sixteenth centuries; and no family ever contributed more toward fostering the taste for literature than that of the Florentine Medici. Cosmo de Medici, his grandson Lorenzo the Magnificent, and Leo X. the son of the latter, surrounded themselves with clever literary men and artists, and filled their palaces with treasures of ancient art which served as models in the decoration of the superb manuscripts of the time. The Laurentian Library was founded by them, and contains a large proportion of the literary collections of the Medici family.

François I., King of France (1494–1567) was a liberal patron of the miniaturist and scribe. His relations with Italy were principally of a warlike nature, but the most

valuable of his conquests in that country were the Italian artists he induced to come to Paris, and who served to further the growth of the French Renaissance. In the French National Library are about fifty-five manuscripts executed by the king's orders.

Jean Grolier was king's counselor, and one of the treasurers of France, under François I. In a bibliographical record of 349 books now existing, which formed part of his library, we find eight manuscripts upon vellum.

It is an interesting fact that these patrons and collectors of literary treasures lived in turbulent times, and all were active and aggressive men, engaged in public affairs, dissensions and war. It will be also observed that the collection and preservation of manuscripts was the work of individuals, and not of governments, communities, or states, which, as a rule, only provided depositories for what an enlightened taste and patronage created and gathered.

There are few objects more attractive, and none more satisfactory, than a beautiful book; but when to artistic beauty there is allied the flavor of antiquity, even if this be no greater than four or five hundred years, the charm is irresistible. The accounts in history of the destruction of books form the most painful pages of the records of the past. We know that men must die, but we like their good works to live. In the present age, when vandalism is regarded in the light of a crime, safeguards environ

37

FROM THE LIVRE D'HEURES

No. 38

libraries and depositories of art, and the plea of military necessity is not considered an excuse for such destruction as overtook the ancient library at Alexandria in the year 47 B. C., when 700,000 manuscripts are said to have been destroyed. Christians do not now, as did the Emperor Leon in the year 703, seek to destroy books in order to eradicate what they consider recorded errors. Determined to abolish the worship of images (a vexed subject in early ages), this Emperor Leon deliberately set fire to the library of Constantinople, containing 36,000 manuscripts, and the twelve custodians and professors perished with them rather than forsake their books, or yield to their mutilation.

The number of fine manuscripts in existence in Europe is still large, although very small in this country. That many more will be brought here is probable, although the most noted that have survived to the present century are apparently permanently placed in the great European libraries and museums.

Keats before his death said: "I have truly loved the spirit of beauty in all things." It is this spirit leads us to value and preserve these fine old books. Art appeals to cultivated tastes in many other forms, but never with a greater charm than in these records of the past, the work of the scribe, the illuminator, and the miniaturist.

CATALOGUE.

EUROPEAN MANUSCRIPTS.

1 PSALTERIUM. Manuscript on Vellum. 4°. XIII Century.

English manuscript, containing sixteen small miniatures in medallions, and nine large historiated initial letters with raised backgrounds of burnished gold.

Bound by Rivière, in red morocco gilt, and inlaid with black morocco.

Size, $5\frac{3}{8} \times 8$ *inches.*

2 BIBLIA SACRA. Manuscript on Vellum. Small Folio. XIII Century.

This volume is very beautifully written (two columns to each page) on the purest and finest of vellum, and probably shortly after the year 1200. It contains the whole of the Old and New Testaments in Latin, after the text of Saint Jerome. There are seventy-six small miniatures in the initial letters, with figures in French costumes of the time painted in gold and colors.

At the end is a dictionary of Hebrew names.

This Bible is stated to have been in the possession of Saint Louis, King of France.

It would be difficult to find a more perfect example of a book of its kind.

Bound in old French red morocco, gilt edges.

Size, $7 \times 10\frac{1}{4}$ *inches.*

3 BIBLIA SACRA LATINA CUM PROLOGIS SANCTI HIERONYMI. Manuscript on Vellum. 4°. XIII Century.

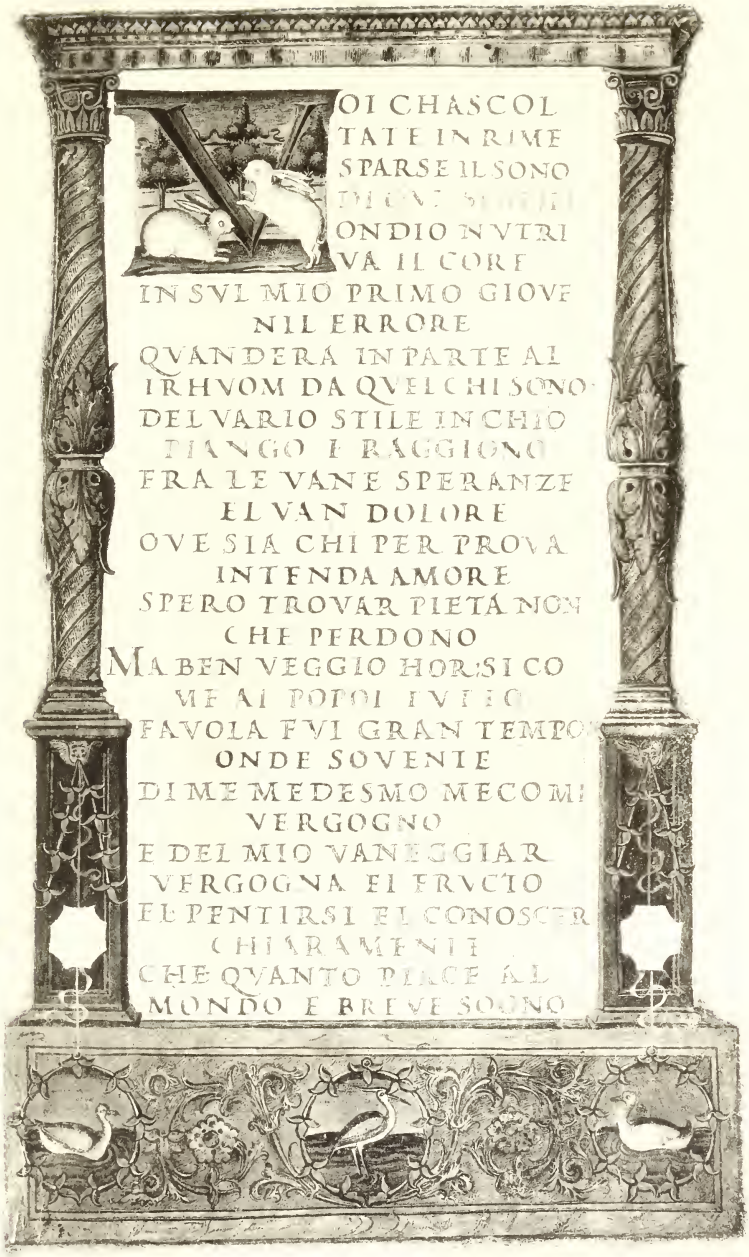
An Italian manuscript on extremely fine vellum. Written at Cremona, about 1275, by Viviani Sani. A beautiful and remarkable volume, both as to execution and condition. There are fifty historiated initials and fifty-three other capitals, all illuminated in gold and colors.

Bound in flexible rough calfskin, edges gilt and gauffered.

Size, $6\frac{1}{4} \times 9\frac{1}{2}$ *inches.*

4 LORRIS (G.) ET JEHAN DE MEUNG. Le Roman de la Rose. French Manuscript on Vellum. Small Folio. XIV Century.

Upon one hundred and eighty leaves, in two columns, with two large and thirty-one small miniatures. Written and illuminated for King Charles V.



FROM THE HORATII CARMINA

No. 37

Binding orange morocco inlaid with red, green and black morocco, doubled with red morocco, decorated with fleurs-de-lis, by Lortic.

Size, 8 × 11¼ *inches.*

5 PSEAUTIER GOTHIQUE. MANUSCRIPT ON VELLUM. LARGE 4°. XV CENTURY.

French manuscript, with borders composed of scroll-work and flowers to each page, and thirty-one miniatures—thirteen large and eighteen small.

Bound in red velvet with silver clasps, edges painted and gilded.

Size, 7 × 9¾ *inches.*

6 GRINGORE. LES ABUS DU MONDE. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

French, written upon sixty-eight leaves of vellum, with fourteen full-page miniatures.

The first printed edition of "Les Abus du Monde" is by Pierre le Dru, 1509, and contains all the miniatures reproduced in woodcuts.

Presented by the author to the Duc d'Estourteville. This MS. passed to Marie de Lorraine, wife of James V, King of Scotland, and afterward to his daughter Mary Stuart.

It subsequently formed part of the libraries of Chas. Nodier, Yemeniz, and Bancel, and the latter had it rebound.

Binding blue morocco, Janseniste, doublé with white vellum in gilt compartments of alternate thistles and marguerites, by Trautz-Bauzonnet.

Size, 8 × $5\frac{3}{4}$ *inches.*

7 LIVRE D'HEURES. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Written in the Italian style, with six pages of miniatures and borders; also a number of fine initial letters painted upon burnished gold background.

Old French red morocco, gilt edges, by Derome.

Size, $3\frac{3}{4}$ × $7\frac{1}{8}$ *inches.*

8 CARL ZENO. "IN LIBROS VITÆ MORUM RERUM GESTARUM CAROLI ZENI." MANUSCRIPT ON VELLUM. FOLIO. XV CENTURY.

Latin; three hundred and eighty-two pages, in Roman script. An illuminated and historiated border and capital on the first page, and nine other illuminated capitals. Pope Pius II, to whom this volume was presented, was born in 1405 and died in 1464.

Bound in old red morocco, gold tooling.

Size, $7\frac{1}{4}$ × 11 *inches.*

9 LIVII HISTORIARUM DECAS PRIMA. MANUSCRIPT ON VELLUM, IN ROMAN SCRIPT. FOLIO. XV CENTURY.

Illuminated border to first page, in which are introduced the Caraccioli arms, and an initial F historiated with a view of Rome. Seven initial letters illuminated in gold and colors.

This manuscript was brought from Palermo by Dr. Askew, at whose sale it was purchased by Sir W. Burrell. Purchased by Mr. Wodhull in 1798.

Bound in old russia, borders of gold.

Size, $10\frac{1}{4} \times 14\frac{3}{4}$ *inches.*

10 HORÆ (AVEC CHANT NOTÉ). MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

Written on three hundred and sixty leaves of fine vellum, and ornamented with a large number of illuminated initial letters, fifteen of which contain miniatures, the most of them upon a checkered or fleur-de-lis background in gold and colors.

Bound in red morocco, silver clasps.

Size, $5 \times 6\frac{7}{8}$ *inches.*

11 HORÆ. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Flemish; containing thirteen miniatures.

In the original stamped morocco binding.

Size, $5\frac{3}{8} \times 8$ *inches.*

12 PSALTERIUM, CANTICA, HYMNI, SYMBOLA S. ATHANASII ET APOSTOLORUM, ETC. MANUSCRIPT ON VELLUM. LARGE 4°. XV CENTURY.

A Spanish manuscript of fine proportions and execution. It contains twelve miniatures with elaborate borders, and a number of large initial letters.

Bound in old crimson velvet.

Size, $6\frac{5}{8} \times 9\frac{1}{2}$ *inches.*

13 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

This manuscript, which is of exceptional beauty and richness, was executed, about 1485, for Corneille Crosinck, Lieutenant Forestier of Holland, and his second wife, Hildegarde Van Alkemade. Their arms are found emblazoned twice on one of the borders, and their initials are painted on others. The borders and large initial letters, which are very numerous, are of great variety and elaboration. There are fourteen large miniatures, measuring $3\frac{1}{2} \times 5$ inches exclusive of their borders ; also many smaller ones. These paintings, evidently by several different Flemish artists, are of the school of the Van Eycks.

Bound in crimson velvet, gilt edges ; with silver clasps bearing the initials C. H. in relief.

Size, $6 \times 8\frac{1}{2}$ *inches.*

FROM THE HORÆ

No. 40

14 PRECES PIÆ. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

The text written in Roman letters.

A French manuscript, with sixteen large miniatures and forty-four small. The calendar is of unusual richness, and the borders of flowers, birds and insects are very delicately painted upon gold ground.

Bound in red morocco, doubled with green, tooled with gold, gilt edges.

Size, $4\frac{7}{8} \times 7\frac{1}{2}$ *inches.*

15 HORÆ. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Flemish; with borders to each page, and sixty-four miniatures, interesting for their rude quaintness of expression and execution.

Bound in brown morocco, gilt edges, by F. Bedford.

Size, $5 \times 7\frac{1}{4}$ *inches.*

16 OFFICES OF THE VIRGIN. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

By a French scribe; with four miniatures, and burnished gold borders to each page.

Bound in old red morocco, tooled sides, gilt edges, by Du Seuil.

Size, $5\frac{3}{8} \times 7\frac{1}{2}$ *inches.*

17 OFFICIUM BEATÆ MARIÆ VIRGINIS SECUNDUM CONSUETUDINEM ANGLIÆ. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

From the prayers in this book being addressed to English Saints, as well as from the costumes of many of the figures, and the general character of the art in the miniatures, it would appear to be English. Sir Francis Palgrave, however, judged it to be French, and Sir F. Madden and Mr. Shaw considered it Flemish. It was possibly executed by foreign artists in England. The ornamentation throughout is extremely rich. There are twenty-three large miniatures and twenty smaller.

Bound in brown morocco, doubled with red morocco, mosaics in colors on the sides, gilt edges, by Lortic.

Size, $5\frac{3}{8} \times 7\frac{5}{8}$ *inches.*

18 HORÆ BEATÆ VIRGINIS. FRENCH MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Borders, heightened with gold, to each page, and fourteen large miniatures. On the blank leaves at beginning and end have been painted coats of arms within green and blue borders.

Bound in old French red morocco, paneled sides, gilt edges.

Size, $6\frac{1}{2} \times 8\frac{5}{8}$ *inches.*

19 FLEMISH BOOK OF HOURS. MANUSCRIPT ON THE FINEST ABORTIVE VELLUM. 4°. XV CENTURY.

The borders of each page are of very delicate scroll-work, interspersed with flowers and small fruits. The large miniatures (twenty-nine in all) are examples of Flemish art at its best period. There are several hundred initial letters, illuminated and heightened with gold.

Bound in brown morocco, tooled sides and gilt edges, by F. Bedford.

Size, $5\frac{3}{8} \times 7\frac{3}{4}$ *inches.*

20 HORÆ BEATÆ MARIÆ VIRGINIS CUM ALIUS OFFICIIS. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

A Flemish manuscript, with borders to each page; thirteen large and forty-six small miniatures.

In the old calf binding, with sides stamped and tooled in gold, gilt edges.

Size, $5\frac{1}{8} \times 7\frac{1}{2}$ *inches.*

21 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

By a French scribe. Ornamented with five large miniatures, and borders of flowers, fruits and insects, in gold and colors.

Bound in old French red morocco, with silver-gilt clasp.

Size, $5 \times 6\frac{7}{8}$ *inches.*

22 BOOK OF HOURS. Manuscript on Vellum. 8°. XV Century.

Flemish. It has twelve large, delicately executed miniatures, with richly illuminated borders.

Bound in brown morocco, panels in gold on the sides, gilt edges, by F. Bedford.

Size, $5\frac{1}{4} \times 7\frac{3}{4}$ *inches.*

23 HORÆ BEATÆ VIRGINIS MARIÆ IN USUM ROMANUM. Manuscript on Vellum. Small 4°. XV Century.

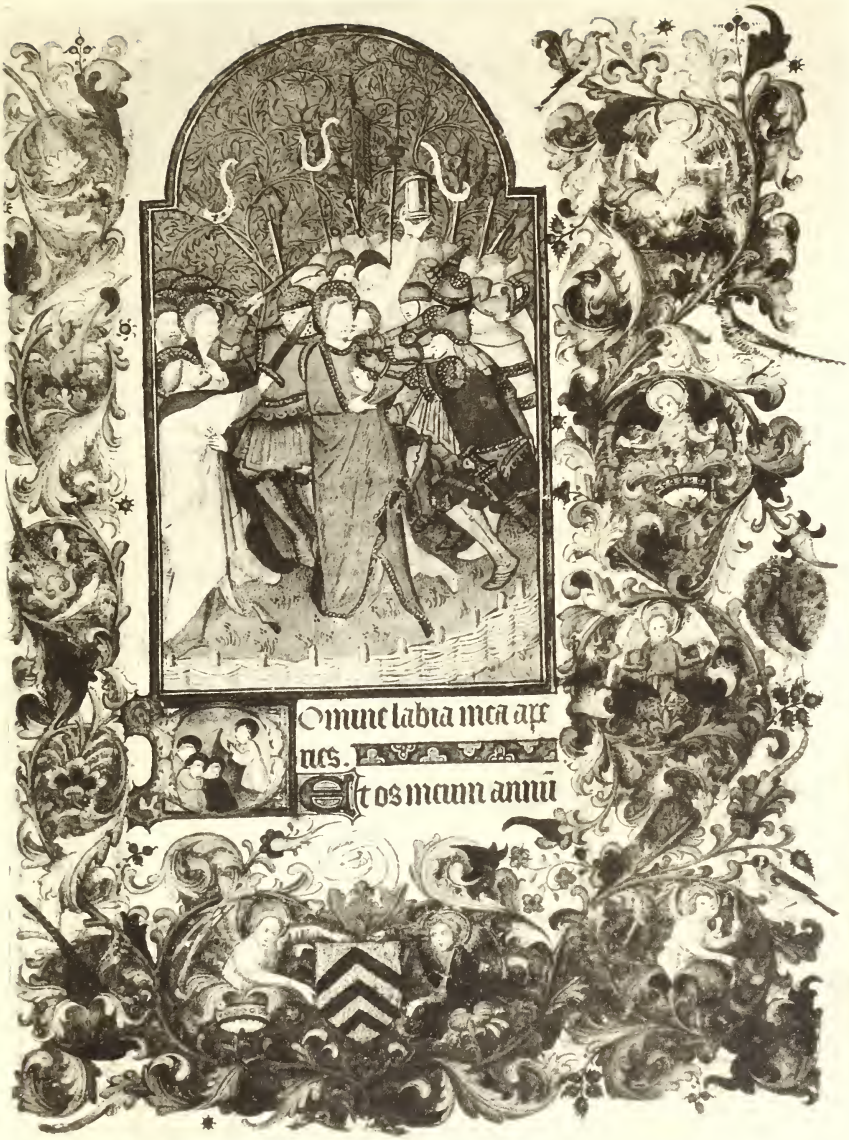
Probably Flemish work. The borders, composed of scroll-work, flowers, fruits, birds and insects, upon yellow ground, are of unusual brilliancy. It contains twelve large and eleven small miniatures of the school of Memling.

Bound by F. Bedford, in brown morocco, gilt edges.

Size, $4\frac{5}{8} \times 6\frac{5}{8}$ *inches.*

24 HORÆ. Manuscript on Vellum. Small 4°. End of XV Century.

A French manuscript, written upon one hundred and twenty-one leaves of very fine vellum, with delicate borders to each page; twenty-nine small and twelve large well-painted miniatures, remarkable for breadth and boldness of treatment.



FROM THE BOOK OF HOURS

No. 41

Binding of old green Renaissance velvet, upon oak boards, gilt edges.

Size, $4\frac{3}{4} \times 5\frac{3}{4}$ *inches.*

25 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

French. Written on one hundred and sixty seven leaves, with delicate borders; twelve large finely painted miniatures, and many beautiful initial letters, some historiated. According to an inscription at bottom of the first page, following the calendar, it belonged to the "Monastery Celle Abbatis Sept^r."

Bound in old French red morocco, sides in gold panels, gilt gauffered edges.

Size, $6 \times 8\frac{3}{8}$ *inches.*

26 BOOK OF HOURS. MANUSCRIPT ON VELLUM. LARGE 8°. XV CENTURY.

Written upon one hundred and forty-five leaves; each page surrounded with brilliant and elaborate borders; also fifty-nine miniatures (twenty-three large and thirty-six small), all most carefully executed. The larger measure $3 \times 5\frac{3}{4}$ inches. Although the work in this manuscript is evidently French, it combines a mixture of Flemish, French and Italian styles of treatment, especially in the borders, some being pure arabesque, others composed of fruits and flowers, in the manner of the Touranian

School, and all in gorgeous coloring. The arms of the person for whom the book was executed are painted in several places in the borders.

Bound in old crimson velvet, gilt edges.

Size, $5\frac{1}{2} \times 8\frac{3}{4}$ *inches.*

27 HEURES. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

Of French execution. The borders are ornamented in the Italian arabesque style, upon grounds of various colors. The book has eleven full-page miniatures.

Bound in Lavallière morocco, inlaid with red morocco, gilt edges. The last mosaic binding done by Joly.

Size, $3\frac{7}{8} \times 6\frac{1}{4}$ *inches.*

28 BOOK OF HOURS. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

Flemish; with delicate borders of flowers, fruits and scroll-work upon gold ground. It has fourteen full-page miniatures of Scriptural scenes, and twelve small miniatures in the calendar. The arms of the former owner are repeated several times in various parts of the book.

Bound by Joly, in brown morocco, with an original pattern in mosaic on the sides, and doubled with red morocco tooled in gold. The original gilt and painted edges preserved.

Size, $5\frac{1}{8} \times 7\frac{3}{4}$ *inches.*

29 PRECES PIÆ. Manuscript on Vellum. Small 4°. XV Century.

Flemish. With eleven full-page miniatures, and borders in gold and colors.

Bound by Capé in green morocco doubled with red morocco, with dentelle borders, gilt edges.

Size, $4\frac{5}{8} \times 6\frac{5}{8}$ *inches.*

30 PSALMONIUM. Manuscript on Vellum. 4°. XV Century.

Probably French. With twenty miniatures and a number of delicate borders, some upon gold ground.

Bound in brown morocco with mosaic medallions on sides, gilt edges, by Capé.

Size, $7\frac{3}{4} \times 5\frac{1}{4}$ *inches.*

31 HORÆ. Manuscript on Vellum. 4°. XV Century.

Of French execution, and containing eleven large miniatures of unusual delicacy and beauty. They are divided into upper and lower sections, picturing the various phases of the subjects treated. Some of the borders are composed of small figures.

Bound by Le Gascon in red morocco, inlaid with colored moroccos, and covered with fine gold tooling in points and dotted lines, gilt edges.

Size, $4\frac{1}{4} \times 6\frac{3}{8}$ *inches.*

32 HORATIUS CARMINA. Manuscript on Vellum. In Folio. Early XV Century.

An Italian manuscript, written on one hundred and forty-one leaves.

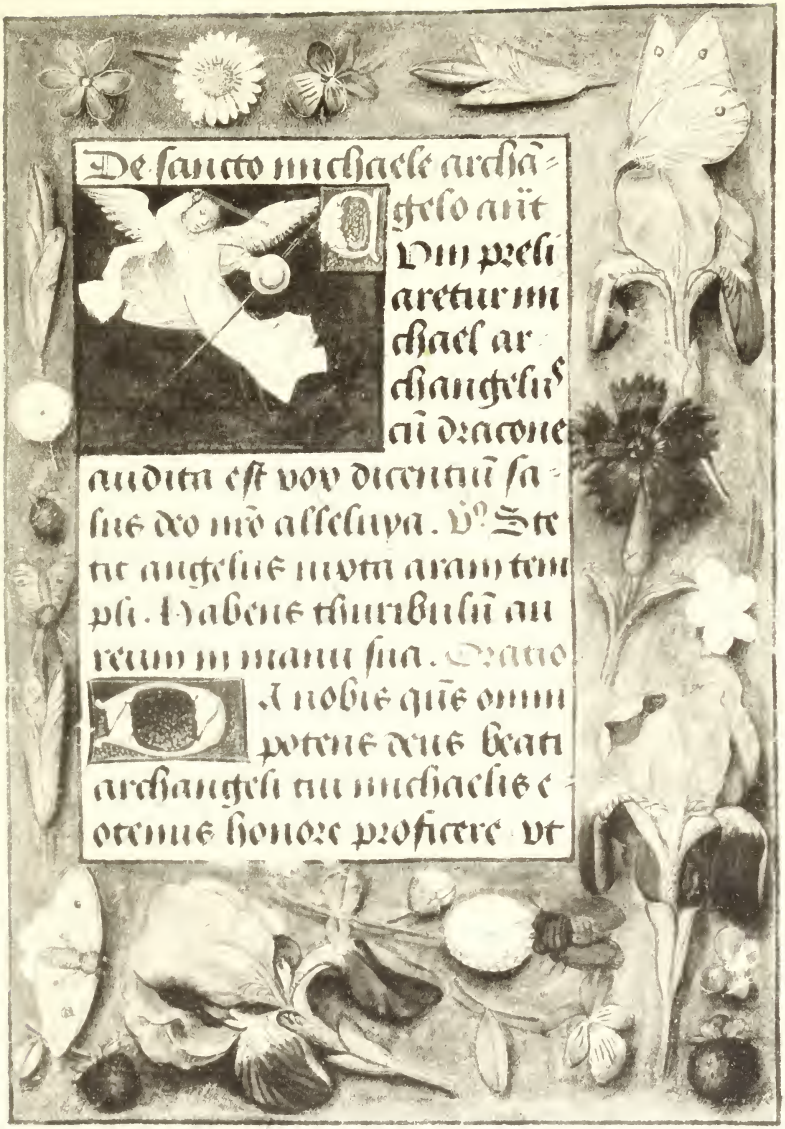
It contains by way of frontispiece a painting upon yellow vellum in camaieu heightened with gold. The title "Q. Oratii Flacci Venusini Carminum liber primus incipit M. Antoninus Maurocenus Patricius Venet. Sibi et Suis. V. F." is upon an entablature, with a Faun and a Satyr on either side playing upon flutes. The original owner of the book, Marc Antonio Morosine, whose arms are emblazoned in an elaborate border, was a Venetian and a patron of Aldus, who dedicated to him his edition of Lucan, published in 1502. The manuscript is in roman letters, with notes in italic writing. There are beautiful initial letters and borders to each division of the text. The last leaf contains a life of Horace in Latin.

Bound in old vellum.

Size, $7\frac{3}{4} \times 11\frac{3}{8}$ *inches.*

33 FRENCH AND LATIN HOURS OF HUBERT DU BERRY D'ARTOIS. Manuscript on Vellum. Small Folio. XV Century.

A magnificent French manuscript, written upon two hundred and thirty-seven leaves of vellum. Each of the four hundred and seventy-three pages has a delicate and elaborate border composed of flowers, fruits, birds, insects and beasts, among which are centaurs, dragons and nondescripts. There are also hun-



FROM THE HORÆ

No. 49

dreds of fine capital letters, thirty-two large miniatures and twenty-four smaller in the calendar; all painted with great skill and brilliancy. The arms of Hubert du Berry, impaled with those of Pericard, are emblazoned in various parts of the volume.

Bound in red velvet, the edges painted upon the gilt.

Size, $7\frac{3}{8} \times 10\frac{1}{2}$ *inches.*

34 BOOK OF CALLIGRAPHY. In Folio. XV Century.

A series of elegant designs executed upon vellum with great skill and accuracy. They comprise samples of ornamental alphabets, borders, etc., in colors and gold. A unique and valuable volume, as illustrative of the history of illumination. The designer is Guinifortus de Vicomerchato, and the work was done about 1450.

The binding is cotemporary vellum.

Size, $9\frac{1}{4} \times 13\frac{1}{2}$ *inches.*

35 HOURS OF THE VIRGIN. Manuscript on Fine Vellum. 4°. XV Century.

A Flemish manuscript with rich borders of flowers, birds and insects upon a gold ground. It also has thirteen large and small miniatures, exquisitely painted in the best style of Flemish art of the period. The draperies in some of the subjects treated are possibly by a different hand from that which

executed the heads, which are remarkable for fineness and beauty. The miniature of the Virgin and Child is considered by the most competent experts to be the work of Hans Memling.

Bound in old red morocco, covered with fine gold tooling, in the manner of Le Gascon, but probably executed in Holland.

Size, $4\frac{5}{8} \times 6\frac{5}{8}$ *inches.*

36 SUETONII TRANQUILLE DE DUODECIM CÆSARIBUS; OPUS ELEGANTISSIMUM FELICITER ET PRIMO DE JULIO CÆSARE. Manuscript upon Paper. Folio. XV Century.

The first page is surrounded by an elaborate border, with subjects painted in medallions. The book was evidently the property of a bishop, as indicated by the miter over the coat of arms.

Bound in brown morocco, gilt edges.

Size, $8\frac{1}{4} \times 11\frac{1}{8}$ *inches.*

37 HORATII CARMINA. Manuscript on Vellum. Folio. XV Century.

An Italian manuscript, with five beautiful borders, headings in letters of gold and colors, and historiated initial letters, painted in camaieu, heightened with gold. This manuscript is in very fine and perfect condition, and exemplifies one of the best styles

of Italian art. The arms of the original owner are at the bottom of the first page.

Bound by Charles Lewis, in purple morocco, gilt gaufré edges.

Size, $7\frac{1}{2} \times 11\frac{7}{8}$ *inches.*

38 LIVRE D'HEURES. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

A French manuscript written upon one hundred and twenty-seven leaves. The calendar is in French, each page containing two miniatures, making twenty-four for this portion of the book. There are two hundred and fifty-four borders to the pages, and in all sixty-five miniatures, of which thirteen are page size. The work is possibly French, but there are indications of Flemish influence.

Bound in Lavallière morocco, doubled with green ; the sides and back ornamented with a rich mosaic of colored moroccos, and the inside of the covers covered with gold tooling "à la fanfare" ; the work of David and Marius Michel.

Size, $5 \times 6\frac{3}{4}$ *inches.*

39 HORÆ. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Flemish ; with borders to each page, and thirty-four miniatures — eight large and twenty-six small.

Bound by Thouvenin, in red morocco, richly tooled and doubled with green morocco, also tooled in gold, gilt edges.

Size, $6\frac{1}{8} \times 8\frac{1}{2}$ *inches.*

40 HORÆ. Manuscript on Vellum. 4°. XV Century.

Of French execution, and written upon one hundred and eighty-seven leaves. It contains twenty-six full-page miniatures, surrounded by rich borders of scroll-work with birds, flowers, fruits, and figures of personages dressed in various contemporary costumes. The miniatures, with background of landscapes and architecture, are beautifully painted.

Upon the inside of the cover is the indorsement, in Spanish, dated 1575, of the commission of the Lords of the Inquisition, to the effect that the manuscript had been examined by them. They have made one or two erasures in the text.

Bound in crimson velvet, red edges, with silver clasps.

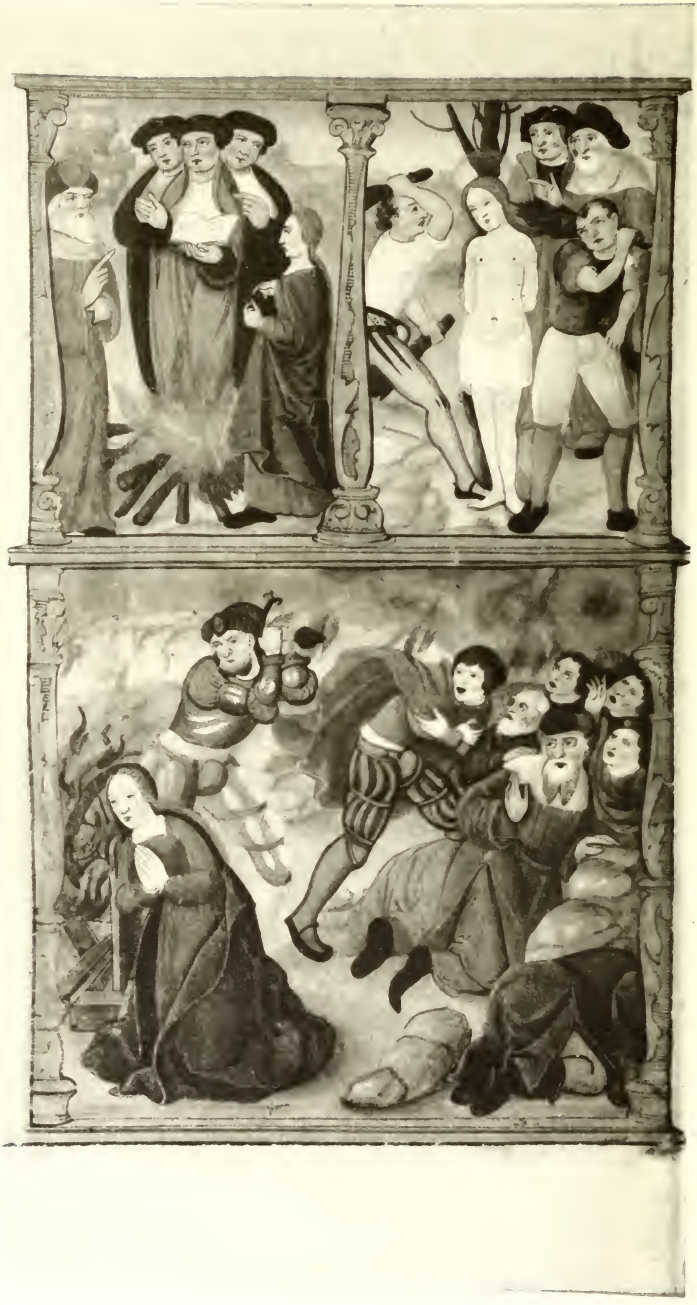
Size, $5\frac{3}{8} \times 7\frac{7}{8}$ *inches.*

41 BOOK OF HOURS. Manuscript on Vellum. 4°. XV Century.

Written in France, about 1435, and upon one hundred and eighty-nine leaves. It has elegant borders of burnished gold surrounding each page. There are sixteen large miniatures, of unusual richness and careful execution. The borders to these, which are remarkably brilliant, are supposed to be by the same artist who decorated the Bedford Missal. At the bottom of one of the miniatures is the coat of arms of the Levis family: three chevrons sable on a gold field.

Bound in crimson morocco, with repoussé plaque in silver on the side, and silver clasps.

Size, $6 \times 8\frac{1}{2}$ *inches.*



FROM THE PRECES PIÆ

No. 50

42 HORÆ BEATÆ VIRGINIS. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Contains twelve large miniatures within full borders; also a large number of initial letters of burnished gold.

Bound in brown morocco, tooled sides and back to a Grolier pattern, gilt edges.

Size, $5\frac{3}{4} \times 8\frac{3}{8}$ *inches.*

43 LIVRE D'HEURES. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

A French manuscript, with colored borders to each page, and nine miniatures.

Bound by Capé, in red morocco, with mosaics, covered with fine tooling in gold, and doubled with brown morocco, with dentelle borders, gilt edges.

Size, $4\frac{3}{4} \times 6\frac{5}{8}$ *inches.*

44 HORÆ. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

Flemish manuscript, with borders to each page, and eleven large and forty-six small miniatures.

Lyonese stamped and tooled binding of calfskin upon oak boards, gilt edges; with the name Marie Charlot in gold on either side.

Size, $4\frac{7}{8} \times 7\frac{1}{8}$ *inches.*

45 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

French manuscript, executed for some noble lady, whose portrait is found kneeling before the standing figure of the Virgin and Child, and is supposed to be Margaret of Anjou, wife of Henry VI.

The work of two artists is distinguishable in the paintings, of which there is an unusual number: fifty-one of large size, and twenty-four small. These miniatures, as well as the borders to the pages, are of extreme delicacy and beauty. Some of the prayers are in the French language.

Bound by Rivière, in red morocco, doubled with green, richly tooled, gilt edges.

Size, $5\frac{1}{4} \times 7$ *inches.*

46 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

A Flemish manuscript, containing ten full-page miniatures with borders, some including smaller miniatures or historiations.

Bound in the original brown stamped morocco, gilt edges.

Size, 5 × 7 *inches.*

47 HORÆ. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

Flemish; eighteen miniatures, somewhat rude in execution, and without borders.

It has been placed in an English chased-silver binding, with silver clasps and chain, probably made in the seventeenth century.

Size, $4\frac{1}{4} \times 6\frac{1}{8}$ *inches.*

48 HORÆ. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

Written upon the thinnest of fine Italian vellum, and probably in Italy. It contains twelve small and extremely delicate miniatures in grisaille (red, blue and brown), heightened with gold.

Bound in old brown morocco, tooled sides, by one of the Eves.

Size, $4 \times 5\frac{5}{8}$ *inches.*

49 HORÆ. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

Beautifully written French manuscript, enriched with twenty-six small miniatures of great delicacy of execution; thirty-nine borders upon gold or colored ground, upon which are painted seven hundred and forty-six flowers, representing a large portion of the French flora of the epoch; also seventy butterflies, eight birds, eighty-six branches of foliage and twelve hundred and forty-five illuminated letters. This enumeration gives some idea of the amount of work upon even the less elaborate manuscripts, of which this is an example.

In the original vellum covers.

Size, $4\frac{5}{8} \times 6\frac{5}{8}$ *inches.*

50 PRECES PIÆ. Manuscript on Vellum. 8°. XV Century.

Of French execution, with five full-page miniatures, and borders of burnished gold and colors. The text embraces the musical annotation written upon red lines.

Bound by Chambolle-Duru, in brown morocco, blind-tooled, gilt edges.

Size, $4\frac{1}{4} \times 6\frac{1}{2}$ *inches.*

51 HORÆ PEMBROCHIANÆ. English Manuscript, upon One Hundred and Ninety-five Leaves of Vellum. In Folio. About 1440.

A remarkable and sumptuous volume of unusual historic and artistic interest. It was written for William Herbert, first Earl of Pembroke, and according to the most competent living authorities upon such subjects, is entirely of English execution. In the middle of the sixteenth century it was still in the Pembroke family and in the hands of the grandson of the first Earl, who caused additional pages to be written with illuminations, including the Pembroke arms, and his portrait in a kneeling posture. The supplemental painting and writing, consisting of the Te Deum and prayers in English, is greatly inferior to that in the original work, which contains two hundred and sixty-eight miniatures, many richly illuminated borders, and a vast number of decorated initial letters.

This manuscript seems to have found its way into Italy, whence it was obtained about 1880 by Mr. F. S. Ellis, of London, who

FROM THE HORÆ PEMBROCHIANÆ

No. 51

published in that year an account of the book, with detailed descriptions of each miniature, accompanied by facsimiles of several.

The binding is in old crimson Renaissance velvet, upon wooden boards, having clasps and corner-pieces of silver engraved in the manner of Nielli, and probably dates from the latter part of the sixteenth or the early part of the seventeenth century.

Size, $8\frac{1}{4} \times 11\frac{1}{2}$ *inches.*

52 MINIATURE. On Vellum. By Giulio Clovio. XVI Century.

The subject is the Crucifixion. St. John and soldier stand on the right, St. Mary Magdalen is at the foot of the cross, while on the left the Virgin has fallen fainting in the arms of the holy women. The whole is beautifully drawn, and the expression of the faces admirable. Mr. Bradley, in his life of Clovio, states that the artist in his early days studied especially Dürer and Michelangelo. Later he was taken up with the work of Raffaelle, and still later with the Netherlandish painters, and "worked with a vast amount of patient stippling."

This miniature formerly belonged to the Celloti collection, sold at Christie's in London in 1825. Later (1856) it was in the Wilson collection. It is engraved by Shaw in his "Decorative Arts of the Middle Ages," and considered by him to have belonged to the volume executed for Gregory XIII, mentioned by Baglione in his work published in 1642.

Framed.

Size, $5\frac{3}{4} \times 9\frac{1}{4}$ *inches.*

53 HORÆ. MANUSCRIPT ON VELLUM. SMALL 4°. XVI CENTURY.

This manuscript is an exquisite example of Italian work, of the school of Giulio Clovio. An inscription at the end in French states that it was written in the Noble House and Abbey of Saint Amand, in the Year of Grace 1537, at the request of Maistre François du Guelin. The miniatures, of which there are eleven, page size, are extremely fine and brilliant, and the drawing of these and the designs composing the borders are in the best Italian taste of the time. The initial letters, of which there are many, are also very beautiful. The volume is in the finest possible condition throughout.

Bound by Joly, in red morocco, doubled with the same, and ornamented with tooling and mosaic of different colors, the edges gaufré.

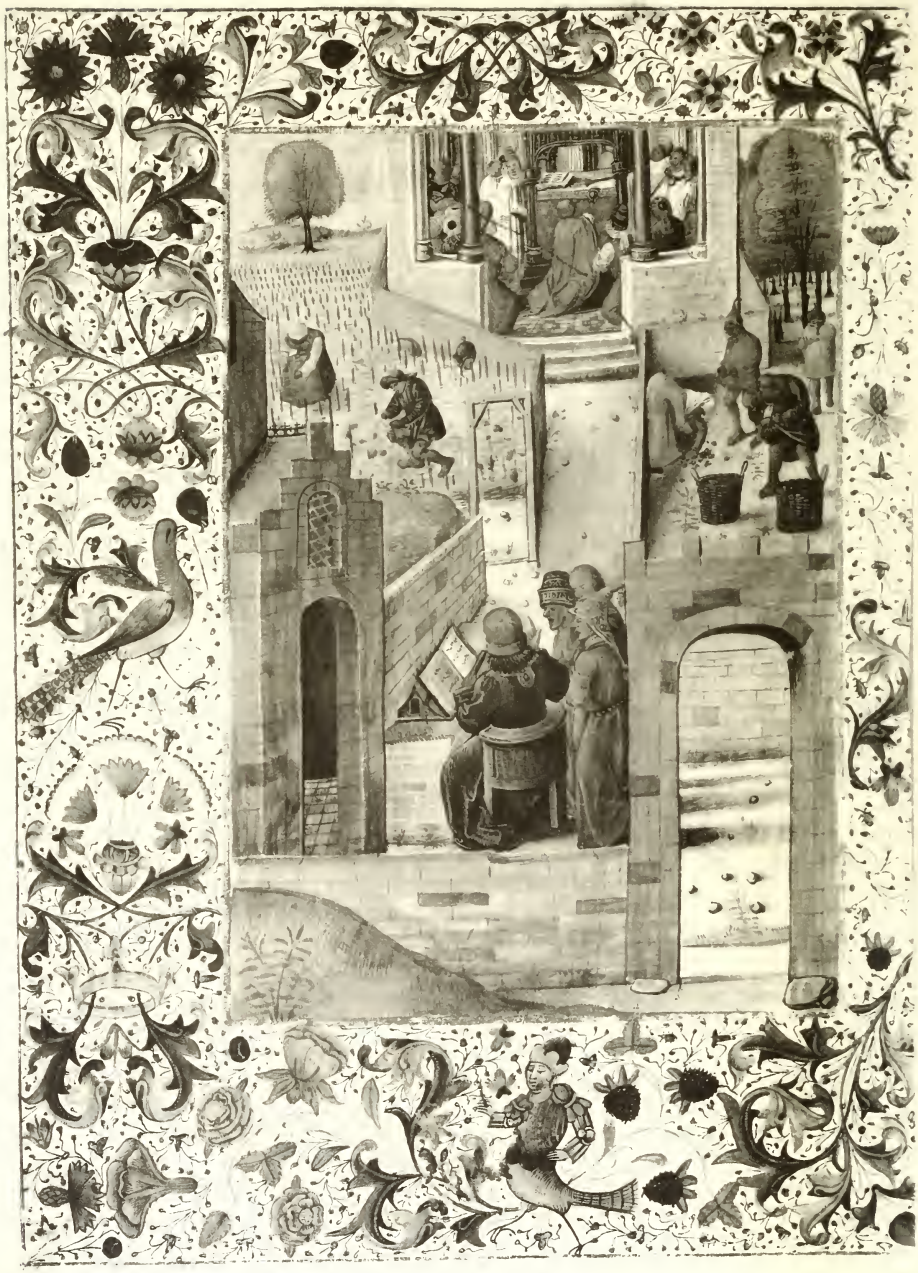
Size, $4 \times 5\frac{9}{16}$ *inches.*

54 PRECES PIÆ. MANUSCRIPT ON VELLUM. LARGE 4°. EARLY XVI CENTURY.

A French manuscript written in bold Gothic letters, with some of the inscriptions and prayers in the French language. It has one hundred and eighty-three miniatures, of which thirty-eight are full-page, and one hundred and forty-five smaller, varying in size. Some of the paintings extend across two pages, being about thirteen inches in length.

Bound in red morocco, tooled sides, gilt edges, by F. Purgold.

Size, $7\frac{3}{8} \times 10$ *inches.*



FROM THE HORÆ PEMBROCHIANÆ

No. 51

55 PASSIO DOMINI. 16°. XVI CENTURY.

Seventeen Italian miniatures upon vellum, depicting the Miracles of Christ, with descriptive text to each painting.

Bound by C. Lewis, in olive morocco, doubled with morocco of the same color, tooled in gold, gilt edges.

Size, $3\frac{1}{4} \times 4\frac{3}{4}$ *inches.*

56 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. 16°. XVI CENTURY.

A French manuscript, with eleven full-page miniatures and many smaller; twelve historiated borders to the calendars, all finely executed and of extreme delicacy.

Bound in old French olive morocco, gilt edges.

Size, $2\frac{1}{2} \times 3\frac{3}{4}$ *inches.*

57 HEURES. GOTHIC. MANUSCRIPT ON VELLUM. 16°. EARLY XVI CENTURY.

Contains twelve large and twenty-one small miniatures, also forty-six borders of flowers and fruits, in colors and gold.

Writing in the book states that it was, on the 20th of December, 1552, bequeathed to the Reverend Father in God M. Nicolas, Abbé of St. Jay, by the Demoiselle Margharite Orohin.

Newly bound in brown calf, blind-tooled, with the original clasp containing a miniature head of Christ.

Size, $3\frac{3}{4} \times 6\frac{1}{2}$ *inches.*

58 PRECES PIÆ. Manuscript on Vellum. 8°. XVI Century.

Flemish. Containing eleven large and seventy-two small miniatures, the latter introduced in broad ornamented borders. The paintings are not in the best style of the art, but extremely interesting, owing to their vigorous execution and the somber, serious tone pervading them all. This book possesses an additional interest from having on the first leaf the autographic inscription of Jeanne de Malherbe, dated 1567; probably the mother or one of the family of Malherbe, the French poet.

Bound in black morocco, by Koehler.

Size, $4\frac{5}{8} \times 6\frac{1}{4}$ *inches.*

59 OFFICIUM BEATÆ MARIÆ VIRGINIS. Manuscript on Vellum. Small 4°. XVI Century.

An Italian manuscript, with three pages of elaborate miniatures and borders combined.

Bound by Gruel in brown morocco, blind-tooled, gilt edges, silver clasps.

Size, $3\frac{3}{4} \times 5$ *inches.*

60 BONAVENTURÆ (SANCTI) PSALTERIUM BEATÆ MARIÆ VIRGINIS. Manuscript on Vellum. 12°. XVI Century.

Written in Roman letters within gold line borders. It contains eight fine miniatures, beautifully painted by the Italian

FROM THE HORÆ

No. 53

artist Frederico Baroccio of Urbino. The book was presented to Queen Christina of Sweden by Pope Alexander VII. She, before her death, gave it to her chaplain.

Bound in black morocco, with silver clasps.

Size, $3\frac{3}{8} \times 7\frac{5}{8}$ *inches.*

61 LA GUIRLANDE DE JULIE. MANUSCRIPT ON VELLUM. XIX CENTURY.

Facsimile of the second and smaller of N. Jary's celebrated manuscripts containing the poems addressed to Mlle. de Rambouillet. This copy was made by V. Bouton.

Bound in blue morocco, with garlands of foliage on the sides, gilt edges.

Size, $5 \times 7\frac{1}{2}$ *inches.*

62 LATIN MISSAL. MANUSCRIPT ON VELLUM. FOLIO. XV CENTURY.

A German manuscript written in bold Gothic letters, two columns to the page, with six very large and sixteen smaller miniatures. Rich borders of flowers, insects, birds and scroll-work.

The first two leaves have the arms of the original owner emblazoned in rich colors, full size of the page.

Bound in old black morocco, gilt edges.

Size, $9\frac{3}{8} \times 13\frac{1}{2}$ *inches.*

63 TOURANIAN MISSAL. Manuscript on Vellum. Folio. XVI Century.

Beautifully written upon very fine vellum, in Gothic characters, two columns to the page. As a work of art, this volume ranks with the best of its kind. The miniatures, of which there are five of large size (two of them measuring 7 × 10 inches) and seventeen smaller ($2\frac{3}{8} \times 3\frac{3}{8}$ inches), all surrounded by elegant borders, are the work of Touranian artists of the school of Jean Foucquet. Their execution is admirable, and, although French, they show the influence of the Italian art of the period.

Bound in old crimson velvet, gilt edges.

Size, $9 \times 13\frac{1}{2}$ *inches.*

64 OFFICIUM BEATÆ VIRGINIS MARIÆ. Manuscript on Vellum. 16°. XV Century.

A most delicate and beautiful example of Italian work of the latter part of the fifteenth century. It was executed in 1498 by Sigismundus de Sigismundis for Francesco Sfondrato, who became Bishop of Cremona and, in 1534, Cardinal.

The following is the inscription by the artist, written in red ink, near the middle of the volume:

"Expliciunt septem psalmi penitentiales in Casto Carpi die XXII Octobris MCCCCLXXXXVIII. per Sigismundum de Sigismondis de Carpo."

It contains eleven miniatures (two with the Sfondrato arms), four borders, and many illuminated capital letters.

The borders to the miniatures, which are arabesque in style, contain numerous small medallions with heads.

Bound in blue velvet, gilt edges.

Size, $3\frac{1}{8} \times 4\frac{1}{2}$ *inches.*

65 HORÆ. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

A French manuscript, with nine full-page miniatures carefully painted.

Bound by Duru, in brown morocco gilt, with the sides and back enameled in green and red to a Grolier design, gilt edges.

Size, $4\frac{1}{8} \times 6\frac{1}{8}$ *inches.*

66 ANTIPHONALE. MANUSCRIPT ON VELLUM. XV CENTURY.

A Flemish manuscript adapted for church service, but executed with more than usual care; the text and music ornamented with a vast number of small drawings of heads and masques cleverly done with the pen. There are eighteen miniatures varying in size, some of them joined to borders consisting of flowers, birds, etc., painted upon yellow ground.

In one of the borders is the date of its execution (1541).

Bound in the original oak boards covered with stamped leather, with brass bosses, corners, clasps and feet.

Size, $12 \times 16\frac{3}{4}$ *inches.*

67 HORÆ BEATÆ VIRGINIS MARIÆ. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

A French manuscript written upon one hundred and fifteen leaves of vellum, with fourteen full-page miniatures, and many illuminated borders and initial letters.

Bound in purple velvet, gilt edges, and silver-gilt clasps.

Size, $4\frac{1}{4} \times 6$ *inches.*

68 HORÆ BEATÆ VIRGINIS. MANUSCRIPT ON VELLUM. 12°. XV CENTURY.

A Flemish manuscript finely written, with thirteen large and a number of small miniatures. There are also many borders composed of flowers, insects, figures and animals.

Bound in dark-blue velvet, gilt edges, with engraved silver-gilt corner-pieces and clasps.

Size, $3\frac{5}{8} \times 5$ *inches.*

69 HORÆ. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

An admirable manuscript upon three hundred and thirty-four leaves and made for the Régente Anne de Beaujeu, daughter of Louis XI of France. It is remarkable for the beauty and originality of its miniatures, of which there are twenty-four in the calendar and one hundred and seven full size of the page, representing scenes in the life of Christ, subjects taken from the Old

FROM THE PSALTERIUM

No. 60

Testament, and others, secular in character, picturing fêtes, processions, banquets, etc. These miniatures, of a high order of merit, are of the school of Jean Foucquet, if not in part by this master, who at the time of their painting (1477) was still living and about 60 years old. The book was probably ordered by Louis XI for his daughter, as he had caused one of a similar character to be executed for Marie de Cléves, Duchesse d'Orleans, mother of Louis XII.

Bound in red morocco, by Le Gascon, gilt edges, with clasps.

Size, $4\frac{1}{4} \times 5\frac{3}{4}$ *inches.*

70 MISSAL. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

A manuscript of the Flemish School, containing thirteen full-page and twenty-one small miniatures; richly colored scroll borders with varied designs on almost every page.

Bound in old black leather, with gilt coat of arms of the period, silver clasps.

Size, $4 \times 6\frac{1}{8}$ *inches.*

71 MISSAL. MANUSCRIPT ON VELLUM. 16°. XV CENTURY.

A manuscript of the Venetian School, containing six full-page miniatures and nineteen small ones, on rich arabesque ground of piqué gold, after the manner of the enameled frescos of San Marco.

Bound in crimson morocco, eighteenth century.

Size, $3 \times 4\frac{1}{8}$ *inches.*

72 MISSAL. Manuscript on Vellum. Small 4°. XV Century.

A French manuscript of the Lyons School, containing fourteen full-page miniatures.

Bound by Lortic Frères, 1889.

Size, $3\frac{1}{2} \times 5\frac{1}{4}$ *inches.*

73 MISSAL. Manuscript. Small 4°. XVI Century.

Chiefly interesting on account of rich silver repoussé Louis XV binding, with repoussé silver clasp.

Size, $4\frac{3}{4} \times 6$ *inches.*

74 MISSALE ROMANORUM. Manuscript on Vellum. 8°. XV Century.

Sixteen full-page miniatures and eighteen small ones.

Bound by Matthews, in dark-blue crushed levant.

Size, $4\frac{1}{2} \times 6\frac{3}{4}$ *inches.*

75 PRECES. Manuscript on Thin Vellum. Small 4°. XVI Century.

French manuscript on twenty-two leaves of vellum. One full-page miniature, and one page with richly decorated borders. All

FROM THE TOURANIAN MISSAL

No. 63

the other pages with exquisite insects and flowers in their natural colors on the margins. The book was praised by the former owner, T. F. Dibdin, in 1828, as of unsurpassed delicacy and beauty.

Bound by Lewis, in smooth morocco, with a side of the original old stamped leather binding inserted on the inner side of the back cover.

Size, $3\frac{1}{4} \times 4\frac{1}{2}$ *inches.*

76 OFFICIUM PURISSIMAE ET IMMACULATAE CONAPTIONES DEIPARI VIRGINIAE MARIAE, AD MATUTINEM. MANUSCRIPT ON VELLUM. SMALL 4°. XVII CENTURY.

French manuscript on fine vellum. Full of the most perfect pen-and-ink minute interlacings and initials in black and gray.

Bound in crimson morocco with gilt border, probably eighteenth century.

Size, $3\frac{1}{4} \times 4\frac{1}{2}$ *inches.*

77 MISSAL. MANUSCRIPT ON VELLUM. SMALL 4°. XV OR XVI CENTURY.

Six full-page miniatures surrounded by rich floriated borders, the six opposite pages having borders to match. Numerous gilt and illuminated initials throughout the text.

Bound in green morocco, with gilt metal framework covering the outside of the front cover, an ivory carving of the Cru-

cifixion in the center, and four colored stones on the corners; two small gilt clasps. Between the stones are metal seals emblematic of Luke, John, Matthew, and Mark. Red edges, with gilt design running through the red.

Size, $3 \times 4\frac{3}{8}$ *inches.*

78 SPANISH PATENT OF NOBILITY. MANUSCRIPT ON VELLUM. FOLIO. XVIII CENTURY.

Issued in 1710 by Philip V, King of Spain, to Don Francisco Aznar. Four large, rich, and fine paintings.

Bound in Spain, eighteenth century, in brown leather with gilt designs.

Size, $7\frac{7}{8} \times 11\frac{3}{4}$ *inches.*

79 PRAYER BOOK. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

Flemish. Calendar, twelve leaves. Text, one hundred and twenty leaves.

Five miniatures in capital letters; thirty-eight small; subject in margin; done with pen in filigree red and blue.

In the original binding in oak boards and brown calf, with crests and fleurs-de-lis on covers. Silver-gilt clasps, one representing St. Catherine, the other St. Anne, Virgin and Child.

Purchased in 1860 at the sale of the late Jean de Meyer at Ghent.

Size, $4\frac{3}{4} \times 6\frac{7}{8}$ *inches.*

80 SPANISH PATENT OF NOBILITY. MANUSCRIPT ON VELLUM. FOLIO. XVIII CENTURY.

Issued by Philip V, King of Spain, in 1721 to De La Barra. Six full-page miniatures, thirty-six richly illuminated lines, with miniatures for initials.

Bound in old maroon silk velvet, with brocade ribbons instead of clasps.

Size, $7\frac{7}{8} \times 11\frac{3}{4}$ *inches.*

81 SPANISH PATENT OF NOBILITY. MANUSCRIPT ON VELLUM. FOLIO. XVIII CENTURY.

Issued by Charles III, King of Spain, in 1775 to Don Ramon Zazo y Ortega. Four full-page and twenty smaller miniatures.

Bound in Spain, eighteenth century, in crimson leather with gilt border.

Size, $7\frac{7}{8} \times 11\frac{3}{4}$ *inches.*

82 ITALIAN DIPLOMA. MANUSCRIPT ON VELLUM. IN FOLIO. XVII CENTURY.

Issued by the University of Padua in 1680 to a Doctor of Medicine. Two full-page miniatures, and twenty-four pages with broad illuminated borders.

Blue cardboard cover.

Size, $6\frac{7}{8} \times 9\frac{7}{16}$ *inches.*

83 MINIATURE. On Vellum. XV Century.

Large initial letter O inclosing a miniature of the Holy Trinity and six Apostles.

Size, 6 × 6 *inches.*

84 BOOK OF HOURS. Manuscript on Vellum. 4°. XV Century.

Written in the German language, in Gothic letters, and containing five miniatures painted upon gold backgrounds.

In a silver-gilt repoussé and engraved binding, gilt edges.

Size, $4\frac{1}{4}$ × 6 *inches.*

85 SIX LEAVES Cut from an Illuminated Manuscript on Vellum. XV Century.

Flemish. The large initial letters historiated as follows:

First. The Nativity.

Size, $6\frac{1}{4} \times 6\frac{7}{8}$ *inches.*

Second. Adoration of the Magi.

Size, $6\frac{3}{8} \times 6\frac{3}{8}$ *inches.*

Third. God Speaking to David.

Size, $6\frac{1}{2} \times 6\frac{7}{8}$ *inches.*

Fourth. The Resurrection.

Size, $5\frac{1}{2}$ × 6 *inches.*

Fifth and *Sixth.* Holy Families.

Fifth — *size*, 4 × $4\frac{1}{4}$ *inches.* *Sixth* — *size*, $4\frac{1}{4} \times 4\frac{1}{2}$ *inches.*

FROM THE TOURANIAN MISSAL

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86 HORÆ. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

A French manuscript, containing eleven miniatures with borders. The first one represents the owner of the book kneeling at an altar, with two Saints standing behind him, and on the reverse of the leaf his coat of arms and initials.

Bound in old French red morocco (with the arms of Jean du Bouchet, Conseiller du Roi, who died in 1685), edges gilt.

Size $3\frac{3}{4} \times 5\frac{3}{4}$ *inches.*

87 VOLUME CONTAINING TWENTY MINIATURES ON VELLUM. SMALL 4°. XV CENTURY.

A series of small Italian miniatures, inlaid in vellum leaves, within gold borders. They represent the Passion of Christ and pictures of Saints.

Bound in crimson velvet, gilt edges.

Size, $3\frac{7}{8} \times 5\frac{1}{4}$ *inches.*

88 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

A French manuscript, written upon two hundred and twenty-three leaves, with twenty miniatures in grisaille, mostly representing the Passion.

Bound by Lortic, in red morocco, inlaid with green morocco, delicately tooled, gilt edges.

Size, $3\frac{5}{8} \times 4\frac{3}{4}$ *inches.*

89 MINIATURE. On Vellum. XV Century.

Large initial letter N with a miniature of the Morning after the Resurrection.

Size, $6\frac{1}{8} \times 6\frac{1}{4}$ *inches.*

90 OFFICES OF THE VIRGIN. Manuscript on Vellum. 16°. XV Century.

French manuscript, containing three miniatures with borders, and various large initial letters in gold and colors.

Bound in old blue morocco, gilt edges.

Size, $2\frac{3}{4} \times 3\frac{3}{4}$ *inches.*

91 OFFICES OF THE VIRGIN. Manuscript on Vellum. Small 4°. XV Century.

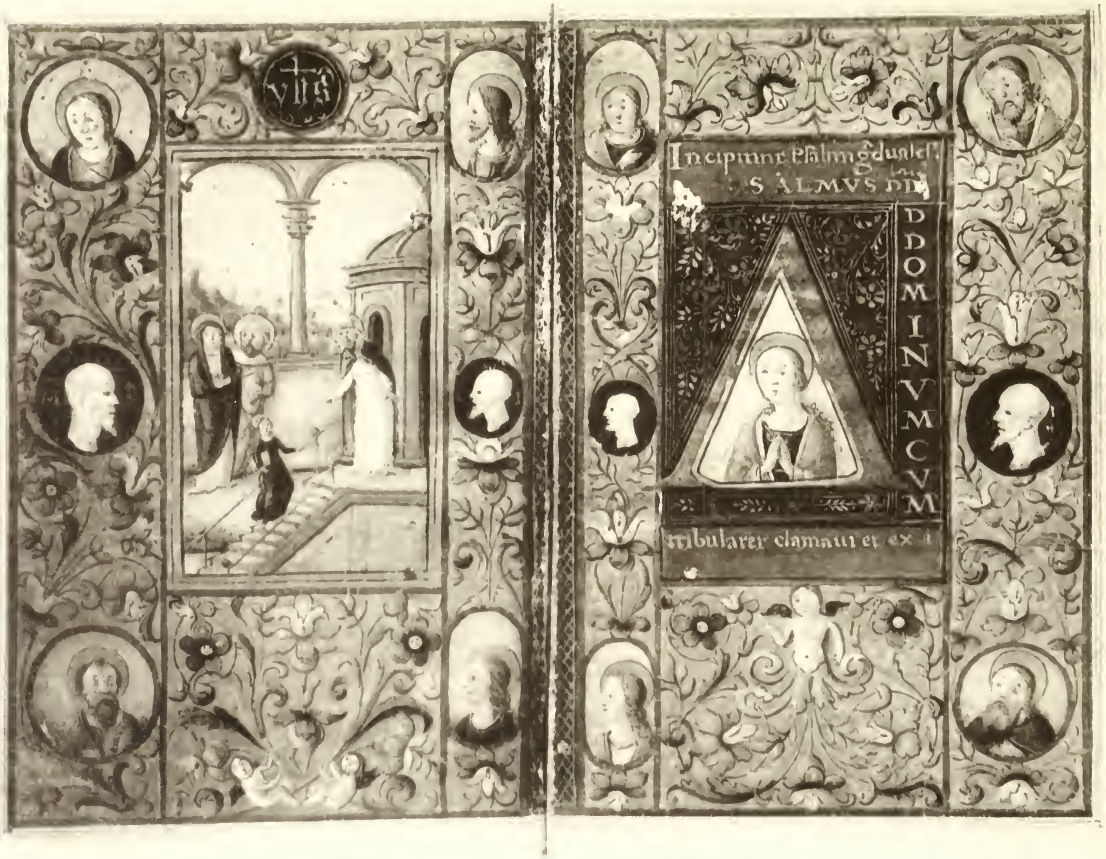
Flemish; with a number of delicately painted borders of flowers, insects, etc.

Bound in russia leather, gilt edges.

Size, $3\frac{3}{8} \times 4\frac{5}{8}$ *inches.*

92 PETRARCA (F.) RIME. Manuscript on Vellum. 8°. XV Century.

An Italian manuscript, written in italics, with the capital letters in gold on blue ground. Ornamented with five full-page designs, with miniatures (one on saffron and one on purple vel-



FROM THE OFFICIUM

No. 64

lum), in the style of Mantegna. The upper part of the frontispiece consists of an elaborate entablature in which are the portraitures of Petrarca and Laura. The miniature, upon purple vellum, painted in gold and silver, represents the Triumphi. Rabbits and birds are introduced in the border to the title. The arms of the owner, at the bottom of the page, surmounted by a cardinal's hat, have been erased.

In old Medicean stamped binding, with medallions on the sides; gilt gaufré edges.

Size, 6 × 9 *inches.*

93 HORÆ BEATÆ MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Flemish; with eleven miniatures within borders.

Bound in green morocco, doubled with red morocco, and covered with minute gold tooling in the style of Le Gascon.

Size, $6\frac{3}{8}$ × 9 *inches.*

94 A VOLUME CONTAINING A SERIES OF THIRTY-TWO EARLY MINIATURES, UPON VELLUM, OF INITIAL LETTERS, HISTORIATED WITH FIGURES. 4°. XV CENTURY.

These paintings, cut from various manuscripts, are mounted, and bound in brown morocco, silver corners and clasp, with carved medallions in ivory inserted in the covers.

95 CLOVIO (GIULIO), SCHOOL OF. ATTRIBUTED BY MR. BRADLEY TO G^IO. BOCCARDINO. MINIATURE ON VELLUM, REPRESENTING THE MARTYRDOM OF ST. LUKE AND THE FALL OF THE IDOLS. XVI CENTURY. MINIATURE ON VELLUM, REPRESENTING THE CRUCIFIXION OF ST. FRANCIS. XVI CENTURY.

On back of each of above is an intercessory prayer to the saint represented.

Size of each miniature, including border, $7\frac{1}{4} \times 5\frac{1}{2}$ *inches.*

96 LIBER PRECUM. MANUSCRIPT ON VELLUM. 4°. XV CENTURY.

Calendar in French; prayers in Latin; three hundred and seventy-four pages; fifteen large miniatures. An illuminated border to each page and a large number of initial letters in gold and colors.

Bound in old red morocco, gold tooling, with arms of Villeroy, Archbishop of Lyons, on side. Edges painted with flowers over the gilding.

Size, $6\frac{1}{4} \times 9$ *inches.*

97 OFFICIUM B.V. M. ITALIAN MANUSCRIPT ON VELLUM. 16°. XV CENTURY.

Latin, three hundred and twenty-nine pages; fifteen illuminated and historiated capital letters.

Bound in silver-gilt repoussé, ornamental designs with arms in center.

Size, $2\frac{1}{2} \times 3\frac{1}{2}$ *inches.*

THE CRUCIFIXION OF ST. FRANCIS

No. 95

98 HORÆ B. MARIÆ VIRGINIS SECUNDUM USUM ROMANUM CUM CALENDARIO. MANUSCRIPT ON VELLUM. 8°. XV CENTURY.

Latin, three hundred and six pages within illuminated borders composed of flowers, fruit, birds, etc., ornamented with eleven full-page miniatures and twenty-four small subjects in calendar.

Bound in old red morocco inlaid with varicolored leathers, and elaborately tooled. Arms of a former owner in center. This book subsequently belonged to the Marquis de Menars, and has his arms illuminated on fly-leaf before the calendar.

Size, $4\frac{3}{4} \times 7$ *inches.*

99 HORÆ INTEMERATÆ VIRGINIS MARIÆ SECUNDUM USUM ROMANUM. MANUSCRIPT ON VELLUM. SMALL 4°. XV CENTURY.

A French manuscript by a first-rate artist, with eighty-two superb miniatures, some of them in camaïeu gris heightened with gold. The borders surrounding each page are extremely rich and varied, with flowers, fruits, insects, vases, columns, dragons, shells, etc. The initials F. M. are introduced in several places, and at the end is the coat of arms of the owner, and the inscription "Horas presentes facit facere Franciscus de Mello pro Sorore sua Domina Maria Manuel."

Bound in old Italian red morocco covered with gold tooling, gilt edges.

Size, $5\frac{1}{4} \times 7\frac{3}{4}$ *inches.*

100 HORÆ B. MARIÆ VIRGINIS. MANUSCRIPT ON VELLUM. 16°. XV CENTURY.

Latin, four hundred and twenty-seven pages. The calendar is curious and unusual, containing a number of zodiacal signs and drawings. Large number of illuminated borders with figures of insects, birds, and nondescripts.

Bound in modern vellum.

Size, 3 × $4\frac{1}{4}$ *inches.*

PERSIAN AND INDIAN MANUSCRIPTS.

101 HADJA HAFIZ. Persian Manuscript. Large 8°. (S. D.)

Manuscript on a bluish paper, powdered with gold, written within gold lines. The complete works of the poet Hafiz. Illuminated preface and title-page.

Folding leather binding, stamped and painted with gold.

Size, $6\frac{1}{4} \times 9\frac{5}{8}$ *inches.*

102 RISSALIHI — NOURICH. TREATISE UPON MYSTICISM AND POETRY. Persian Manuscript. 8°. 1234 of the Hejira.

A beautiful manuscript written on an ornamental gold ground within lines of gold and colors, with thirteen miniatures and four elaborately decorated pages.

Persian enameled binding, painted inside and outside the covers with flowers and birds.

Size, $5 \times 7\frac{3}{4}$ *inches.*

103 TASHRIHOOL AKWAM. Indian Manuscript. Folio. 1825.

This manuscript contains one hundred and twenty-two miniatures illustrative of the different castes of Hindustan, with an historical account of them, commencing with Vishnu, who had his origin in the Divine Essence. The pages of the text and the miniatures are within gold borders.

Bound in blue morocco, gilt edges, by Chas. Lewis.

Size, $8\frac{1}{4} \times 12\frac{1}{2}$ *inches.*

104 BOSTAN UL MOHADDITHIN, BY CHAH ALI SAHIB OF DELHI. Persian Manuscript Written in Fine Characters. 8°. About 1771.

The first two and the last two pages are richly ornamented in gold and colors.

Bound in red morocco.

Size, $6 \times 8\frac{3}{4}$ *inches.*

105 THE BOOK OF THE KINGS OF PERSIA. An Old Persian Manuscript. Folio. (s. d.)

Sixty-four paintings, portraits of kings, holy men, women, etc., executed with perfection and elaboration. Each miniature is surrounded with decorated border.

In Persian enameled binding, with conventional flowers and foliage in bright colors.

Size, 9×12 *inches.*

FROM THE BOOK OF THE KINGS OF PERSIA

No. 105

106 ARABIC PRAYER BOOK. Manuscript with Interlineal Persian Translation. 8°. XVIII Century.

Beautifully written within gold lines on a delicate green ground, and decorated with several brilliantly illuminated pages in gold and colors, in which are represented the Kaaba at Mecca and the Mosque at Medina.

Persian folding binding, painted with flowers, etc.

Size, $6\frac{1}{4} \times 9\frac{5}{8}$ *inches.*

107 THE KORAN. Persian Manuscript. Large 8°.

An old manuscript written upon thin paper between ornamental gold lines and within gold borders. It has six illuminated pages.

Persian binding, painted with flowers.

Size, $5\frac{3}{4} \times 9\frac{3}{4}$ *inches.*

108 KORAN. Persian Manuscript. 8°. XVIII Century.

An exquisite piece of work, written upon gold ground, with the translation in Arabic interlined in red. There are delicate illuminations and borders accompanying the text, and elaborate introductory pages.

Persian binding, brilliantly enameled outside and inside the covers.

Size, $5 \times 8\frac{1}{2}$ *inches.*

109 AKBUR NAMMEH. Persian Manuscript. Folio. XVII Century.

Written in Arabic, and containing a large number of brilliant and delicately executed minatures.

In Persian binding, with paintings on the sides of girls dancing before the court.

Size, $8\frac{1}{4} \times 14\frac{1}{2}$ *inches.*

110 PERSIAN MANUSCRIPT. 12°. XVIII Century.

Finely written and illuminated with miniatures and ornaments of flowers in gold and colors.

In Persian painted binding.

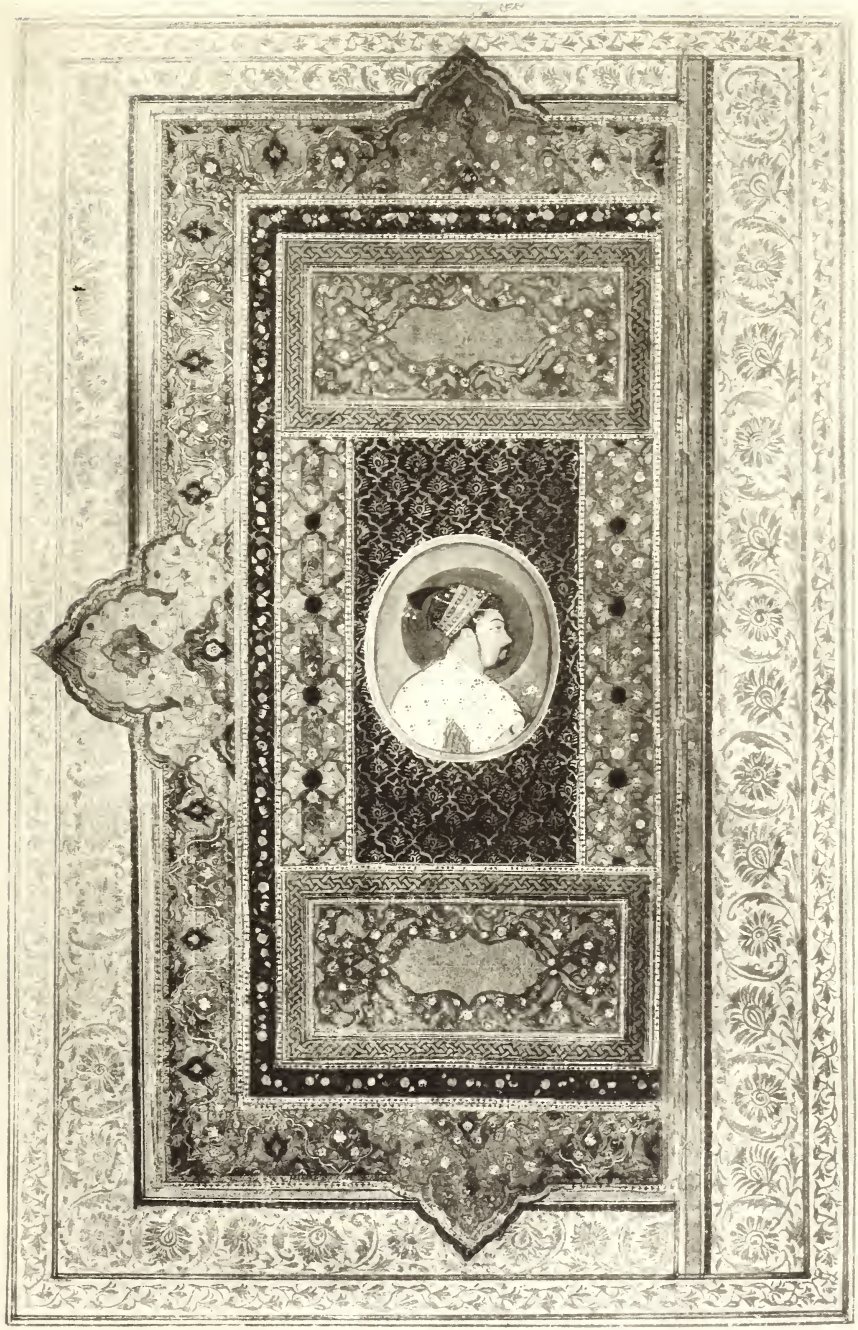
Size, $3\frac{1}{2} \times 5\frac{1}{2}$ *inches.*

111 Persian Manuscript on Vellum. Folio. XVII or XVIII Century.

A poem by Sadi in the middle of the pages, surrounded by a poem by Roustan, the latter serving as a margin. Six miniatures 12 × 8 centimeters, three full-page illuminated illustrations, and three small illuminations.

Ornamented binding, supposed to be of eighteenth century, in brown morocco, with gold arabesque designs in relief; doublé in blue and maroon morocco, with designs in relief.

Size, $6\frac{3}{4} \times 10\frac{3}{4}$ *inches.*



FROM THE BOOK OF THE KINGS OF PERSIA

No. 105

112 VOLUME OF PERSIAN MINIATURES. In Folio.

Twenty-eight old Persian paintings, embracing a variety of subjects finely executed.

Bound in old English red morocco, gilt edges.

Size, 12 × 15 *inches.*

113 KORAN. Arabic Manuscript. Folio. XVIII Century.

Beautifully written between ornamental gold lines, and with borders in gold to each page, composed of flowers and foliage. The illuminated pages are of extremely fine execution.

In an elaborate Persian binding, painted inside and out with flowers in gold and colors.

Size, $7\frac{1}{2}$ × 12 *inches.*

114 "TAHFETUL EBRAD." A Collection of Admonitions in Verse, by Sheikh Abdul Rahman. Persian Manuscript of the year 992 of the Hejira, or about A. D. 1600.

The text is written within broad decorated borders. There are two miniatures, and several elaborately decorated pages.

Old Persian folding binding, gilt and painted.

Size, $7\frac{1}{4}$ × $11\frac{1}{2}$ *inches.*

115 KORAN (The 30th Part). Persian Manuscript. IX Century of the Hejira (XV Century A. D.).

Written in large gold letters, with ornaments of blue and gold.

Persian cloth binding.

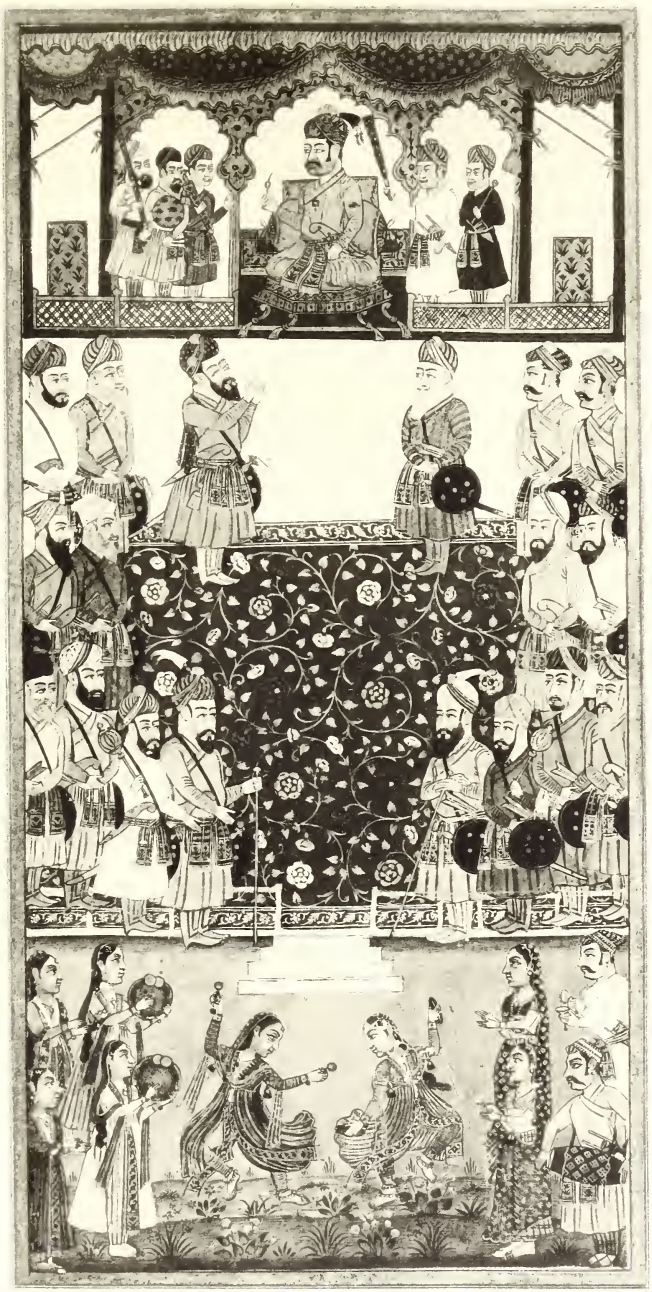
Size, $8\frac{1}{4} \times 11\frac{3}{8}$ *inches.*

116 PERSIAN MANUSCRIPT. In Folio. XVIII Century.

A Romance, written in double columns within gold lines. Some elaborately decorated preliminary pages, and a large number of brilliantly colored miniatures.

Persian binding in red morocco stamped and painted.

Size, $5\frac{3}{4} \times 10\frac{1}{2}$ *inches.*



FROM THE PERSIAN MANUSCRIPT AKBUR NAMMEH

No. 109

PRINTED BOOKS WITH ILLUMINATIONS.

117 HEURES À L'USAGE DE ROUAN. Large 8°. Imprimé pour Simon Vostre, Paris, 1508.

The large Hours of Simon Vostre, printed upon vellum, with engraved borders to each page; twenty-four fine paintings upon the large plates, and many illuminated initial letters.

Bound by Capé, in brown morocco, gilt and blind-tooled, gilt edges.

118 PONTANI OPERA OMNIA. Three Volumes. 8°. Venice: Aldus, 1518.

The title-page surrounded by a brilliant border designed in gold upon a red ground, and initial letters throughout painted in gold and colors.

Special copies of books from the Aldine press were sometimes illuminated in this manner.

Bound by Capé, in crimson morocco, with panels of olive morocco on the sides; tooled in gold, in the style of the Renaissance, gilt edges.

119 LIVRE D'HEURES. Large 8°. Paris: Antoine Verard, 1488.

Copy upon paper, with the whole of the borders and engraved plates colored.

Bound by Lortic, in brown morocco, blind-tooled, and doubled with red morocco, gilt edges.

120 HEURES À L'USAGE DE ROME. 8°. Paris: Hardouyn, 1505.

Printed upon vellum, with eighteen engravings richly and carefully painted.

Bound in green morocco, with gold borders on the sides, gilt edges, by Derome.

121 LE PREMIER SECOND ET TIERS VOLUME DE EUGUERRAN DE MONSTRELLET ENSUYUANT FROISSART Nagueres Imprimé à Paris. Des Cronicques de France, Dangleterre, Descoce, Despaigne de Bretaigne de Gascogne de Flandres et Lieux Circonvoisins. Imprimez a Paris pour Anthoine Verard (about 1500). Three Volumes in Two. Folio.

Copy on vellum, printed in gothic type, with six miniatures full size of the page, and one hundred and fifty-nine smaller.

The binding is a chef-d'œuvre of Lortic, in dark morocco inlaid with variegated colors, and elaborately tooled with a combination

of ornaments taken from sixteenth-century motives. It is the only one of the pattern executed by this binder, and was exhibited by him at the French Exposition in Paris in 1878.

Size, $9\frac{1}{8} \times 12\frac{1}{2}$ *inches.*

122 HORE DIVINE MARIE SECUNDUM USUM ROMANUM. 8°. Hardouyn, 1518.

Printed upon vellum, with engraved borders, and having the large plates painted in gold and colors in imitation of miniatures.

Bound in black morocco, blind-tooled, gilt edges, by F. Bedford.

123 ARETINUS (BRUNUS), DE BELLO ITALICO ADVERSUS GOTTHOS. Folio. Venetiis: N. Jensen, 1471.

With painted initial letters and fine border in colors on the first page.

Bound in red morocco, borders of gold, gilt edges, by Bozérian Jeune.

124 AURELII AUGUSTINI. DE CIVITATE DEI. Folio. Venice, 1470.

Printed upon vellum, with the first page of the text and the initial letters illuminated in gold and colors.

Bound in brown morocco, by Marius Michel.

125 CICERO. TUSCULANÆ QUÆSTIONES. Folio. Venetiis, per Nicolaum Jensen, 1472.

Copy printed upon eighty-four leaves of vellum, with the initials painted with great care in gold and colors. Four copies only of this book are known upon vellum.

Bound in old blue morocco, gilt edges.

126 HORE BEATE MARIE VIRGINIS AD USUM PARISIÊSEM. Small 4°. Paris, 1498.

Printed upon vellum in gothic type, with the view of imitating as nearly as possible the manuscript books of Hours. The capital letters and the borders are all executed in free-hand in colors, while the subjects of the large illustrations are engraved in outline only, to facilitate the work of the miniaturist, who has painted them in a conventional, mechanical manner. The result is deceptive to a casual observer.

Bound in old brown morocco inlaid with colored leathers, and tooled to a Grolier pattern.

Size, $4\frac{1}{2} \times 6\frac{1}{2}$ *inches*.

127 HEURES À L'USAGE DE ROME tout au long, Imprimées à Paris par Guillaume Anabat, 1507. Large 8°.

With very richly engraved borders; the large plates as well as the small ones in the text and all the capital letters painted in colors, and heightened with gold.

Bound in old Renaissance red velvet, gilt edges.

128 HORÆ DIVINE VIRGINIS MARIE. PRINTED ON VELLUM IN ROMAN TYPE, BY GERMAIN HARDOUYN, PARIS; NO DATE, BUT WITH ALMANAC FOR 1520 TO 1532; NINETY-SIX LEAVES; TWENTY-NINE LINES TO PAGE.

Twenty-one full-page and twelve quarter-page illuminated miniatures.

Bound by Matthews, in crimson crushed levant morocco extra, gilt back and gilt edges.

Size, 4 × 6 *inches*.

129 JUSTINIANI IMPERATORIS AUTHENTICÆ SIVE NOVELLÆ CONSTITUTIONES, ETC. CODICIS CUM GLOSSIS. FOLIO. MOGUNTIÆ: P. SCHIAFFER, 1477.

Initial letters and borders illuminated in gold and colors.

Bound in old russia.

Size, 11 × 15¼ *inches*.

130 ÆMILII PROBI (i. e., CORNELII NEPOTIS). FOLIO. VENETIIS: N. JENSEN, 1470.

The first edition, ornamented with initial letters in colors, and a beautiful and elaborate Italian miniature border surrounding the first page.

Bound in green morocco with tooled sides and back, gilt edges, by Roger Payne.

131 HEURES Imprimeis par Jean de la Roche; Paris, 1514; pour Guillaume Eustace, Libraire du Roy.

Printed on vellum in gothic type, nineteen illuminated full-page miniatures, fourteen illuminated smaller miniatures, nine illuminated full-page borders.

Bears the *ex-libris* stamp of the "Abbaye de Tard."

Binding full red morocco, with fine gold tooling; probably done in France during the eighteenth century.

Size, 5 × 8 *inches.*

132 VALLENSIS (LAURENTII) COMMENTARII GRAMMATICE SECUNDUM ELEGANTIAM LINGUÆ LATINÆ. Folio. Venetiis: N. Jensen, 1471.

Illuminated border to first page (in which are the Wodhull arms), and seven initial letters illuminated in gold and colors.

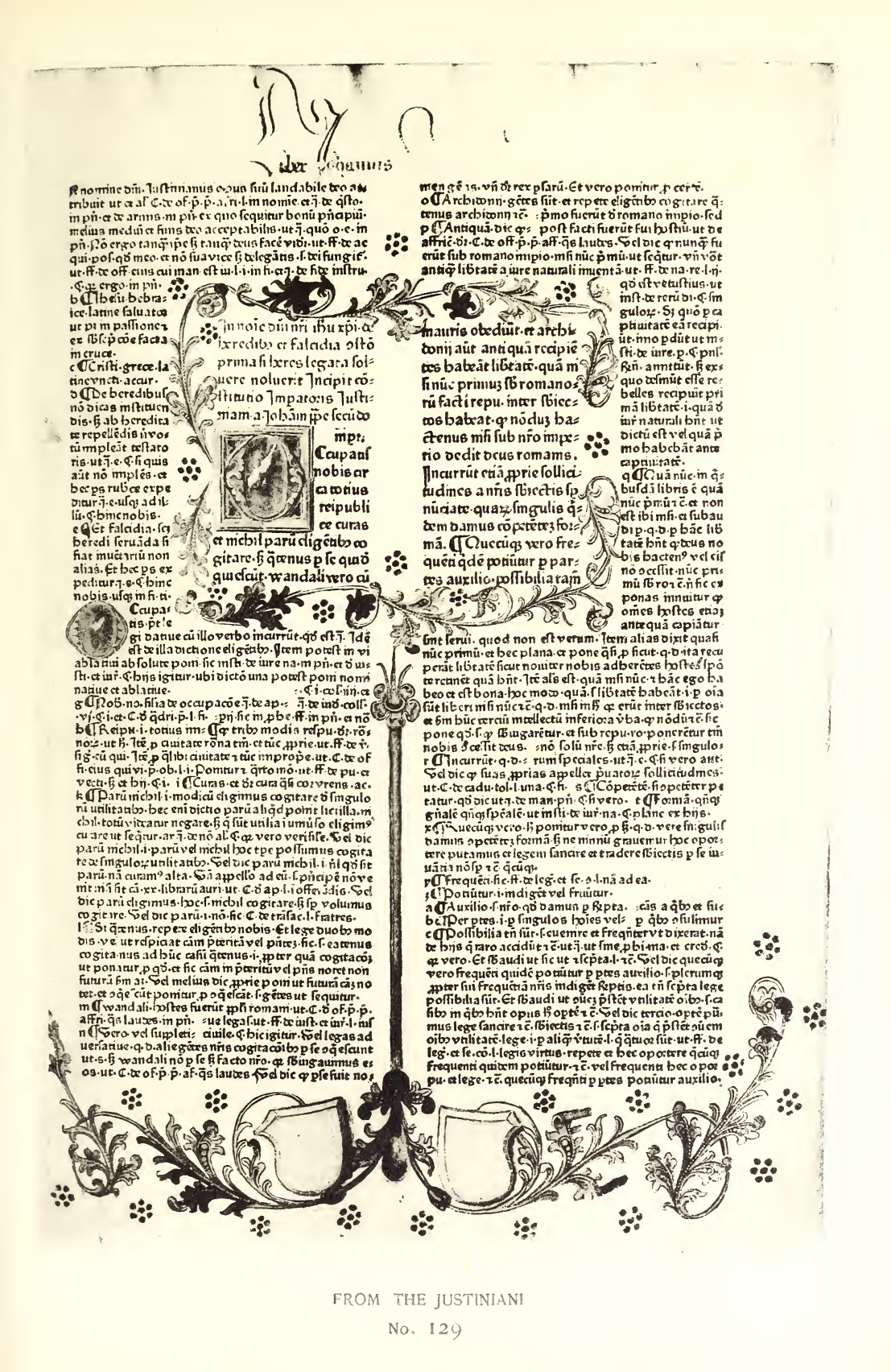
Bound in old citron morocco, borders of gold; probably by Derome.

Size, $8\frac{1}{4} \times 13\frac{1}{8}$ *inches.*

133 HEURES À L'USAGE DE ROME. 8°. Paris: Guillaume Anabat, Imprimeur, 1500.

Printed upon vellum, and with all the engraved plates and borders richly painted in gold and colors.

Bound in dark brown morocco, blind-tooled, gilt edges, by Thivet.



Uber regalis

In nomine dñi. Iustinianus oppus fidē landabile deo attribuit ut ea q̄ ex of. p. p. a. ri. i. in nomie eius. de q̄stoim pñ. et de armis. m pñ. ex quo sequitur bonū pñs apuimelius medū et finis deo acceptabilis. ut j. quo o. e. in pñ. ſō ergo tanq̄ ipse ſi tanq̄ deus facē vidi. ut. ff. de aequi. posq̄ meo. et nō suavice ſi delegāns. ſ. tri fungis. ut. ff. de off. eius cui mandat. ut. l. i. in fi. et. j. de fide instru. C. ex ergo. in pñ.

b Christū hebraice. Ianne salutare ut pi m passione. et ſbiscp cōe facta in cruce.

c Christi. grece. latine vncti. accurd De heredibus. instituendis. ſ. ab heredita. et repellēdis. nvostūmplet testatoris. ut. j. e. C. ſi quis aūt nō implēs. et hec ps rubice expedit. j. e. usq; ad illū. C. hinc nobis.

e Et falcidia. scī heredi seruāda ſi fiat mutatiū non aliās. Et hec ps expedit. j. e. C. hinc nobis. usq; in fi. ti.

Cupatus. pe le gi datur cū illo verbo in carta. qđ est j. Idē est de illa dictione eligendo. Item potest in viabla sua absolute poni. sic inſti. de iure na. m pñ. et d̄ inſti. et iur. C. hȝs igitur. ubi dictū una potest poni nonnagine et ablatiue.

g Nos. na. filia de occupatione ē j. de ap. j. de inō. collat. vj. ſ. i. et. C. d. q̄dri. p. l. fi. pñ. sic in. p b e. ff. in pñ. et nō b Reipu. i. totius imperij. Quę tribo modis respu. dr. rōnoc. ut ȝ. Iteꝝ. p auctate rōna trīs. et tūc. p rie. ut. ff. de v. ſig. cū qui. Iteꝝ. q̄libet ciuitate tūc imprope. ut. C. de offi. eius qui vi. p. ob. l. i. Pomtur. q̄to mō. ut. ff. de pu. et vecti. ſ. et hȝ. q̄. i. Curas. et de cura q̄s correns. ac. k Parū michil i. modicū ci gimus cogitare ſi singulorū utilitatibo. hec eni dicto parū aliqđ pomit ille illa. michil. totū vitcatur negare. ſi q̄ ſūt utilia i umūſo cligim? cuare ut ſequtur. ar. j. de nō al. C. q̄ vero verifice. Vel dic parū michil. i. parū vel michil hoc tpe possumus cogitare de singulos. vtilitatibo. Vel dic parū michil. i. nil qō sit parū. nā curam? alta. Si appello ad eū. l. p̄cipē nōve mit. mſi fit cā. et. librarū auri ut. C. d. ap. l. i. offe. dis. Vel dic parū dicimus. hoc. ſ. michil cogitare. ſi ſp volumus cogitare. Vel dic parū. i. nō. fic. C. de trāfac. l. fratres.

l Si q̄ nus. repere eligendo nobis. Et lege duobo modis. vel ut respiciat cām p̄teritā vel pñs. fic. ſ. et nus cogitanus ad hūc casū q̄tenus. i. p̄ter quā cogitacōi ut ponatur. p qō. et fic cām in p̄teritū vel pñs non et non futurū sm aſ. Vel melius dic. p rie. vel ponit ut futurā cās non et. et. o q̄ cūt ponitur. p o q̄ escat. ſ. gētes ut sequitur.

m Wandali. hostes fuerūt p̄li romani. ut. C. d. of. p. p. affri. q̄s lautes. in pñ. sue legatus. ff. de inſt. et inſt. l. inſtn C Vero. vel supleti. ciuile. C. hic igitur. Vel legas ad uersatiue. q. d. alie gētes nīs cogitacōibo p se o q̄ escant ut. ſ. ſi wandali nō p se ſi facto nro. q. ſ. bng aurmus et os. ut. C. de of. p. p. af. q̄s lautes. Vel dic q̄ pse fuit nos

mengē is. vñ d̄ rer pſarū. Et vero ponitur. p cer. o C Archiwnn. gētes fuit. et rep ere eligendo cogitare q̄. tenus archiwnn nō. : p̄mo fuerūt d̄ romano imperio. sed p C Antiquā. dic q̄. post facti fuerūt fui hoſtiū. ut de affric. d̄. C. de off. p. p. aff. q̄s lautes. Vel dic q̄ nunq̄ fuerūt sub romano imperio. mſi nūc p mū. ut sequtur. vñ vō antiq̄ libtatē a iure naturali iuenta. ut. ff. de na. re. l. i. q̄ est vetustius. ut inſt. de rerū di. C. singulos. Sī quo pcs p libtatē ea recipiūt. imo p dūt ut mſti. de iure. p. C. pnſſñ. annttūt. ſ. ex quo dsmūt esse rebelles recipiūt pri mā libtatē. i. quā d̄ iur naturali bnt. ut dictū est vel qđ p mo habebāt ante cap libtatē.

q Quā nūc. in q̄busdā libris ē quā nūc p mū. C. et non est ibi mſi. et subaudi p. q. d. p bāc libtatē bnt q̄ deus nobis bacten? vel cisnō occſſit nūc primū ſb romāno. ē hic exponas innuitur q̄ omes hostes eraṇ antequā capiātur

gne serui. quod non est verum. Item alias dixit quasi nūc primū. et hec plana. et pone q̄s. p. ficut. q. d. vita recuperāt libtatē sicut nouiter nobis adherētes hostes. sp̄ō terreanēt quā bnt. Iteꝝ alīs est. quā mſi nūc. i. bāc ego habeo. et est bona. hoc modo. quā. ſ. libtatē habeāt. i. p oia fuit liberi mſi nūc ē. q. d. mſi mſ. et erūt inter ſbiectos. et hm hūc errcū m. ellectū inferiora vba. q. nōd ūt. ē. fic pone q̄. ſ. q. ſbungarētur. et sub repu. ro. ponerētur tīn nobis. Sed licet deus. : nō solū nre. ſ. ctā. p rie. ſ. singulor C Incurrūt. q. d. : rum sp̄ecialēs. ut. j. e. C. ſi vero aut. Vel dic q̄ suas. p rias appellet. p ua to. q̄ solliciūdmesut. C. de cadu. tol. l. una. C. ſi. : s C Cōperētē. ſi. p. et erētur. p etatur. qđ dicut. j. de man. p̄. C. ſi vero. : et Formā. q̄nq̄ finalē q̄nq̄ ſpecialē. ut inſti. de iur. na. C. plāne ex hȝs. x C Quecūq; vero. ſ. pomtur vero. p ſ. q. d. vere ſingulis damus. p erētes formā. ſi ne minnū grauemur hoc opotere putemus et legem sancire et tradere ſbiectis. p se iuāti. a nōſp. r ē. q̄cūq;

p C Frequēti. fic. ff. de leg. et. ſc. a. l. nā ad ea.

ſ C Potiūtur. i. mdigēt vel fruūtur.

a C Auxilio. ſ. nro. qđ damus. p ſ. pta. : cās a q̄bo et fide b C Per ptes. i. p singulos hoies vel : p q̄bo. ſ. ſulimur c C Possibilia. en fūt. ſ. cuemre et frequēter vt dixerat. nā de hȝs q̄ raro accidūt. r ē. ut. j. ut ſme. phi. ma. et crcū. C. q̄ vero. Et ſbaudi ut ſic ut. ſ. cepta. l. r ē. Vel dic quecūq; vero frequēti quidē potiūtur. p ptes auxilio. ſ. plerumq; ꝓpter sui frequētā nīs indigēt ſp̄ie. ea tn̄ scepta lege possibilia sūt. Et ſbaudi ut q̄ez p̄ſtēt vel itatē oibo. ſ. a ſibo. m q̄bo bnt opus ſb opte. r ē. Vel dic tercio. opte pūmus lege sancire r ē. ſbiectis. r ē. ſ. scepta oia q̄ p̄ſtēt. nō em oibo vnlitatē. lege. i. p alīq̄ vtatē. l. q̄ q̄ tu. e sūt. ut. ff. de leg. et. ſe. cō. l. legis virtus. repete et hec oportere q̄cūq; frequenti quidem potiūtur. r ē. vel frequenti hec oportu. et lege. r ē. quecūq; frequēti p ptes potiūtur auxilio.

134 PLYNII NATURALIS HISTORIA. Large Folio. Venetiis: N. Jensen, 1472.

The initial letter contains the Bagneri arms, illuminated in gold and colors; opposite a curious flourish in colors of the word Jesus, with sporting subjects and the Bagneri arms repeated.

From the Wodhull sale. This book has been designated "The Glory of Jensen's Press."

Bound in gilt russia leather, by Roger Payne, with Wodhull arms in gold on sides.

Size, $10\frac{3}{8} \times 15\frac{1}{2}$ *inches.*

135 HEURES À L'USAGE DE ROME. 8°. Imprimé par Guillaume Anabat, Paris, le 1er Octobre, 1505, pour Germain Hardouyn.

Printed upon vellum, with engraved borders to each page, and having the full-page plates painted as miniatures.

Bound in old brown morocco, gilt edges.

136 BOUCHET (JEHAN). LAMOUREUX TRANSY SANS ESPOIR. 4°. Paris: A. Verard.

Without date, but about 1500. Printed upon vellum in gothic type, and containing twenty miniatures, illuminated in gold and colors.

A very rare book, not quoted by Brunet.

Bound in old red morocco, gold borders, edges gilt.

137 LIVRE D'HEURES. Large 8°. Imprimées à Paris par Guillaume Anabat pour Gillet et Germain Hardouyn, 1507.

Printed upon vellum, with the border of every page richly and elaborately painted in gold and colors.

Bound in old red morocco, by Derome.

A LIST OF SOME OF THE MOST IMPORTANT BOOKS UPON OLD MANUSCRIPTS.

LES ARTS SOMPTUAIRES HISTOIRE DU COSTUME ET DE L'AMEUBLEMENT AVEC TEXTE EXPLICATIF PAR CH. LOUANDRE. Four Volumes. 4°. Paris, 1857.

This work contains a large number of chromo-lithographic facsimiles of miniatures and ornaments from old manuscripts.

LE MOYEN AGE ET LA RENAISSANCE. Histoire et Description des Mœurs et Usages, du Commerce et de l'Industrie, des Science, des Arts, des Littératures et des Beaux-Arts en europe. Direction Littéraire de M. Paul Lacroix. Direction Artistique M. Ferdinande Seré. Dessins fac-simile par M. Rivaud. Five Volumes. 4°. Paris, 1848–1851.

Contains articles upon calligraphy, illumination, and miniature painting, with chromo-lithographic reproductions.

DRESSES AND DECORATIONS OF THE MIDDLE AGES, by Henry Shaw, F. S. A. Two Volumes Large 8°. London, 1843.

Contains a large number of colored illustrations from old manuscripts, with descriptive text.

LABARTE (JULES). HISTOIRE DES ARTS INDUSTRIELS AU MOYEN AGE ET À L'ÉPOQUE DE LA RENAISSANCE. Six Volumes. 4°. Paris: Librairie de A. Morel & Cie., 1864–1866.

The work consists of four volumes of text and two of illustrations in gold and colors. Reproductions of miniatures from manuscripts are in Vol. II of the illustrations.

One hundred copies were printed on large paper.

LES MANUSCRITS À MINIATURES DE LA BIBLIOTHÈQUE DE LAON ÉTUDIÉS AU POINT DE VUE DE LEUR ILLUSTRATION, par Edouard Fleury. Two Volumes. 4°. Paris, 1863.

This is a most interesting work, presenting an analysis of the various styles of ornamentation found in the manuscripts, and illustrated by carefully executed plates.

A DICTIONARY OF MINIATURISTS, ILLUMINATORS, CALLIGRAPHERS, AND COPYISTS, From the Establishment of Christianity to the Eighteenth Century, by John W. Bradley, B. A. Three Volumes. 8°. London, 1887–1889.

THE ILLUMINATED BOOKS OF THE MIDDLE AGES: An Account of the Development and Progress of the Art of Illumination, as a Distinct Branch of Pictorial Ornamentation, from the IV to the XVII Century. By Henry Noel Humphreys. Illustrated by a Series of Examples, of the size of the Originals, selected from the most beautiful Manuscripts of the various periods, executed on Stone and printed in Colors by Owen Jones. Folio and 4°. London, 1844–1849.

Although this splendid volume cannot be regarded as equal in magnificence to the work of the Comte De Bastard, it is a most meritorious and successful effort to produce a similar publication in England executed by the same process and at a moderate expense. It contains thirty-nine very fine examples of illuminated manuscripts of various ages and countries, excellently drawn, colored, and gilded, derived from both British and foreign libraries, arranged in a systematic order, with copious descriptions, and an introductory sketch of the rise and progress of the art of illumination. The work was originally published in thirteen parts, in quarto at 12s. each, and in folio at £1 1s.

ASTLE (THOS.). ORIGIN AND PROGRESS OF WRITING. Second Edition. 4°. London, 1803.

The first edition, published in 1784, in 4°, is of little value compared with that of 1803.

THE ART OF ILLUMINATING AND MISSAL PAINTING: A Guide to Modern Illuminators. Illustrated by a Series of Specimens from richly illuminated Manuscripts of various periods, accompanied by a set of Outlines, to be colored by the Student according to the theories developed in the work. By Henry Noel Humphreys. Square 8°. London, 1849.

UNIVERSAL PALEOGRAPHY; or, Fac-similes of Writings of all Nations and Periods, copied from the most celebrated and authentic Manuscripts in the Libraries and Archives of France, Italy, Germany, and England, by M. J. B. Silvestre: accompanied by an historical and descriptive Text and Introduction by Champollion-Figéac and Aimé Champollion, Fils. Translated from the French, and edited, with Corrections and Notes, by Sir Frederic Madden, K. H., F. R. S., Keeper of the Department of Manuscripts in the British Museum. Two Volumes. 8°. London, 1850.

THE LIFE AND WORKS OF GIORGIO GIULIO CLOVIO, Miniaturist, with Notices of his Contemporaries and the Art of Book Decoration in the Sixteenth Century, by John W. Bradley, B. A. 8°. London, 1891.

PALAEOGRAPHIA SACRA PICTORIA: Being a Series of Illustrations of the Ancient Versions of the Bible, copied from Illuminated Manuscripts executed between the IV and the XVI Centuries. By J. O. Westwood, F. L. S. 4°. London, 1843–1845.

PEINTURES ET ORNEMENTS DES MANUSCRITS, classés dans un Ordre Chronologique, pour servir à l'Histoire des Arts du Dessin, depuis le VIème Siècle de l'Ere Chrétienne jusqu'à la fin du XVIIème Par le Comte A. De Bastard. Folio. Livraisons I–X. Paris, 1835–1843.

It is stated by M. Aimé Champollion Figéac that each livraison of this splendid production is charged 1,800 francs, and that the whole expense of every copy will exceed 100,000 francs. If the design should ever be completed, the work is intended to consist of a series of geographical sections, exhibiting the characteristics of the illuminations of various countries; but only that relating to France is now in the course of publication.

ILLUMINATED ILLUSTRATIONS OF THE BIBLE, copied from select Manuscripts of the Middle Ages. By J. O. Westwood. Small 4°. London, 1844, 1845.

Though the principal object of the first of these works was to represent the writing of the manuscripts referred to, yet the number of illuminated ornaments and paintings connected with those fac-similes is very considerable, and comprises many very interesting examples. The descriptive text also is copious, and full of valuable information.

LIBRAIRIE DE JEAN DE FRANCE, Duc De Berry, Frère du Roi Charles V, publiée en son entier pour la première fois, précédée de la Vie de ce Prince: illustrée de plus belles Miniatures de ses Manuscrits, accompagnée de Notes Bibliographiques, et suivie de Recherches pour servir à l'Histoire des Arts du Dessin au Moyen Age. Par le Comte Auguste De Bastard. Folio. Paris, 1834.

Only thirty-two plates of this very fine publication were issued, with the memoir of the Duc De Berry, when the design was given up and the ensuing splendid collection commenced, in which were reproduced some of the illustrations intended for this interesting catalogue. In both of these works the illustrations are printed in colors and gold by the process of chromolithography.

A TREATISE ON PAINTING. Written by Cennino Cennini in the Year 1437, and First Published in Italian in 1821; Translated by Mrs. Merrifield. 8°. London, 1844.

ILLUMINATED ORNAMENTS SELECTED FROM MANUSCRIPTS AND EARLY PRINTED BOOKS, FROM THE SIXTH TO THE SEVENTEENTH CENTURY. Drawn and Engraved by Henry Shaw, F. S. A., with Descriptions by Sir Frederic Madden, K. H., F. R. S., Assistant Keeper of the Manuscripts in the British Museum. 4°. London, 1833.

This work was originally published in twelve parts, some copies of which were printed on imperial quarto paper and heightened with gold. It contains forty plates.

PALÉOGRAPHIE UNIVERSELLE. Collection de Fac-similes d'Écritures de tous les peuples et de tous les temps; tirés des plus authentiques Documents de l'Art Graphique, Chartes, et Manuscrits, existant dans les Archives et les Bibliothèques de France, d'Italie, d'Allemagne, et d'Angleterre, publiés d'après des modèles écrits, dessinés, et peints sur les

LIEUX, PAR M. J. B. SILVESTRE; ET ACCOMPAGNÉS D'EXPLICATIONS HISTORIQUES ET DESCRIPTIVES PAR MM. CHAMPOLLION-FIGÉAC ET AIMÉ CHAMPOLLION, FILS. FOUR VOLUMES. FOLIO. PARIS, 1839–1842.

As the design of this extremely beautiful publication was to illustrate the history and practice of the art of writing in all ages and nations, the introduction of illuminations and miniatures is only incidental, as such decorations might occur in the specimens selected; but in the whole series those examples are both numerous and interesting, as well as faithfully and beautifully executed.

OEUVRE DE JEHAN FOUCQUET. TWO VOLUMES. 8°. PARIS: L. CURMER, 1866.

The first volume contains fac-simile copies in chromo-lithography of miniatures and borders executed by Foucquet.

The second volume contains an account of the artist and his works.

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